REPORT RESUMES

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DEVELOPMENT OF EXPERIMENTAL AUDIOVISUAL DEVICES AND MATERIALS FOR BEGINNING READERS.
BY- GIBSON, CHRISTINE M. RICHARDS, I.A.
HARVARD UNIV., CAMBRIDGE, MASS.
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THIS STUDY TESTED THE ARRANGEMENT OF AN INTERRELATED PROGRAM OF PROCEDURES THAT CAN MUTUALLY GENERATE AND NURTURE THE LEARNING PROCESS FOR BEGINNING READING. CLOSE, SYSTEMATIC OBSERVATIONS OF PEOPLE OF VARYING AGES WERE MADE. THE MATERIALS HAD BEEN DESIGNED, FIELD TESTED, AND REFINED BY A LANGUAGE RESEARCH GROUP AT THE HARVARD GRADUATE SCHOOL OF EDUCATION OVER A NUMBER OF YEARS. OF CHIEF IMPORTANCE THROUGH THE WHOLE STUDY HAS BEEN A SEARCH FOR THE MOST EFFECTIVE LEARNING STEPS AND THE DOCUMENTING OF THESE FOR WIDER APPLICATION AND EVALUATION. OBSERVATIONS IN A NUMBER OF CLASSROOM AND LABORATORY SITUATIONS IN LOCAL SCHOOL SYSTEMS AND WITH INDIVIDUAL "SUBJECTS" HAVE BEEN DOCUMENTED AND COMPARED. A GUIDE TO THE USE OF THE MATERIALS AND DEVICES DESCRIBED IN THE REPORT IS PROVIDED, SO THAT BEGINNING READERS MAY HELP THEMSELVES INCREASE THEIR COMPETENCE AS LEARNERS. (LP)

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Development of Experimental Audio-Visual Devices and Materials for Beginning Readers

Cooperative Research Project No. 5,0642

Christine M. Gibson and I. A. Richards

Harvard University
Cambridge, Mass.

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I. Problems upon which the Research has been Focused

This research has been concerned with problems of reading failure and impairment. Since failure in reading entails failure in thought and hampers all learning endeavor, early reinforcement through self-recognized achievement must somehow be provided. Otherwise learning problems in the upper grades will persist in spite of new school buildings, specialist teaching and revised curricula.

New principles of instructional design must clearly be explored if "good" school systems which provide a library, a librarian, regular library instruction for grades I - VI in each modern elementary building--besides the services of a psychologist, a speech teacher, a reading consultant and a reading teacher--cannot effectively reduce occasions for confusion, frustration and misunderstanding in the perceptual problems of their beginning readers.

In March, 1964, the Senior Supervisor of Secondary Education for the Massachusetts Department of Education reported that 17 secondary schools in the State found it necessary to offer a course in remedial reading and 16 more in developmental reading. The consensus of opinion among the 16 conferees who had been called to an exploratory all-day session in Boston to identify problems in the field of English and Language Arts was that little or no difference in content could be found between the two types of course. Committee members agreed that systematic instruction in reading was needed beyond the elementary school. Attempts to analyze some of the reading problems encountered by secondary school teachers of English focused upon (1) non-readers who had somehow failed to acquire reading skill, and (2) students with extensive sight vocabularies who had remained word-readers and could not interpret what they could decode. Only a fraction of these secondary school problem cases were pupils from economically deprived homes.

It is increasingly recognized by educators generally that reading difficulties are plaguing not only English teaching but all secondary-school instruction. The position here taken is that at the threshold of the subject areas--mathematics, sciences, social studies--certain sequences of problem challenges can excite the activity of mind that will master reading. It is all-important to arrange materials and devices that will provide learning steps by which this necessary and restorative curiosity can be awakened and supported in the self-directing student to be.

II. Objectives and Hypotheses

The objectives of the present study have been then to develop, for primary reading instruction, a range of experimental materials which can set up for the learner a gradation of intelligent explorations of writing and print as notations for speech. The various teaching sequences and devices used in the project are the outcome of many years of research and field testing centered at the Harvard Graduate School of Education. Copyright to published items is held by Language Research Inc., a non-profit educational body incorporated in the State of Massachusetts for the support of educational research in the fields of literacy and elementary language learning. Grants from the Payne Fund, the Rockefeller and Ford Foundations and the Carnegie Corporation have supported a number of the inquiries and experiments which underlie the program just concluded.

This investigation has sought, through laboratory studies of selected reading and writing failures, under-achievers and beginners in our educational system, to service these breakdowns and to set them on the road to literacy. It has looked for ways of observing their behavior as self-instructional resources were opened to them. It has provided data-collecting facilities. Its aim has been to explore, in a fashion permitting of close observation of individual learning problems, a variety of beginning means of eliciting from defective readers some genuinely curious and increasingly responsible concern with how a notation (print) works. Subjects were of various ages, including non-literate adults, adolescent drop-outs, and under-achievers from the primary grades of two city systems, as well as a number of second-language beginners of Greek, German, Chinese and Spanish and other backgrounds. Study has also been made of the primary grades of the schools of Delmar, N. Y., where an extended field project is entering upon its seventh year of operation. The youngest beginning reader was a three-year old son of Spanish parents. The most physically impaired were brain-damaged subjects, adults and children.

The materials explored seek to cultivate the interplay of auditory and visual channels. Sequenced lesson units of 16mm and 8mm sound film (the latter in repetitive loop cartridges) supported by tapes, Language Master cards, hand-operated phonographs and picture-script assemblages are used to lead into the printed page. From the simplest conceivable beginnings they seek to move the learner on to attempt enlivening exercises in discernment, each step offering support for what is to follow as he comes to terms with the encoding of oral language. An intensive study has been made of the ways in which various modes of presentation can engage the continuing, self-sustaining interest of different types of learner.

The means through which these problem-solving tasks have been set up are various. Evidence as to their relative effectiveness has had as outcome the preparation of guides and suggestions for inquiring teachers and supervisors.

Two somewhat novel theoretical constructions play an important part: they are "similarity programming" and "channel interplay." Similarity programming is in contrast with contiguity programming, in which the step the learner is invited to take is predominantly one of filling in a missing bit: a b c ? e f g. In similarity programming the step is predominantly one of supplying an analogous part to an incomplete whole: a:c :: e: ? In Jakobson's terms, contiguity association proceeds by metonymy, similarity association by metaphor. In other words, contiguity relies on redintegration, similarity relies on proportion, on analogy. Both are probably at work together always; the question is: Which takes the lead? In our procedure similarity has been the ruling principle in the design of the problems offered to the learner and for the following reason: contiguity tends towards blind automatic rote recall of what may not be relevant; it promotes a "What's the answer?" attitude, whereas similarity encourages a search for guiding pointers of sameness and difference and encourages a "What's the problem?" approach to the task.

The other novel construct is "channel interplay." In learning to read, typically, (as in most cognitive activity) several channels are active together in very intricate and intimate relations of mutual support and control. The eye is attempting to perceive the marks on paper while the ear is attending either to actual or imaged sounds and the vocal organs are going through either actual or imaged motions of articulation. At least three perceptual channels are thus in interplay. As writing develops a fourth is added: the routines of manipulation which conduct the pen or typewriter. Throughout learning to read, these channels are teaching (confirming or correcting) one another. Our task is to remember what a unity they are building and to arrange the presentation so that they can cooperate to the best advantage. In doing so we have moreover to bear in mind that all this perceptual activity is only the servant of higher level cognitive interests. We learn to read for the sake of meanings that sentences can carry.

III. Related Research

Thus the literature most pertinently related to our inquiry will be that concerned with motivation and with dependences of concept formation upon order in presentation. The fundamental characteristic of the design of instruction which this project aims to develop is reliance upon intrinsic as opposed to external or adventitious incentives. The hypothesis here adopted is that the interest, the engagement, of the problem itself, when suitably offered, can generate successful activity better than any reward or reinforcement which is only accidentally or arbitrarily connected with the work in hand.

Our essential positions are stated in I. A. Richards' Interpretation in Teaching (1937), chapters 4, 6, and 23; Speculative Instruments (1955), "Towards a Theory of Comprehension" and "Responsibilities in the Teaching of English"; also Cybernetics, Transactions of the Eighth Conference (1951), "Communications between Men: Meaning of Language." They have considerable affinity with those taken in the work of the Harvard Cognitive Psychologists: notably A Study of Thinking, Bruner, Goodnow, and Austin (1956) and On Knowing, "The Control of Human Behavior," Bruner (1962). Both emphasize discernment of structure as the key to problem solving development and the superior availability, retrieval and utilization of information which has been acquired by discovery rather than through doctrination. A third school reflecting some of these views is that of the Gestalt psychologists of whom Max Wertheimer, Productive Thinking (1945) may be taken as representative.

But indeed the central tenets have a long history. They have been held by educators and psychologists from Plato onwards; a general discussion is that of G. F. Stout, Analytic Psychology (1910). A more recent treatment, both theoretical and experimental, is that of Sir Frederick Bartlett, Thinking (1958).

From a quite different universe of psychological discourse, B. F. Skinner's concept of "operant" behavior is relevant. By means of it more than a little of the formidable body of behaviorist analysis and reconstruction becomes suggestive even to those with fundamentally different views of the nature of learning activity. Skinner's distinction between 'tacts' and 'mands,' for example, has much bearing on the instructional designs this project is using. So far as may be, the sequences it offers the learner are composed of tacts. As regards the growth of language in the individual, and its at present inexplicable success, Noam Chomsky's long review of Verbal Behavior in Language, Volume 35, No. 1 (1959) has been useful.

The whole design is deeply indebted to C. K. Ogden's work on Basic English which made structural grading possible.

Jakobson and Halle's Fundamentals of Language (1956) with its distinction in "The Twofold Character of Language" between 'similarity' and 'contiguity' association, and Robert White's paper "Competence Motivation," University of Nebraska Symposium on Motivation (1960) with its insistence on the role of intrinsic motivation in learning activities, are relevant references. Of more immediate bearing on the application of these principles to beginning reading is Archibald MacKinnon's How DO Children Learn to Read? (1959), a detailed report of the experimental results obtained from use, with beginning readers in Edinburgh schools, of the Harvard-prepared materials central to this project.

Related field research in the use of the Harvard materials for non-native beginners in English in selected Israeli schools is described by Morris Eson in "A Controlled Evaluation of a Semantically Sequenced Program of Instruction in English as a Foreign Language," a paper delivered at A. T. A. meetings, Philadelphia, Pa., August 30, 1963, Division 15. Here children literate in Hebrew or Arabic are faced with the task of learning to read English as newcomers to Roman script.

Among other uses of the materials currently being explored, a research project in "Programmed Tutoring of Elementary Reading" with retarded pupils in selected Indiana Schools is now in progress under the leadership of Professor D. G. Elson, Chairman of the Department of Psychology, Indiana University. Also mentioned should be a one-year study on the teaching of five-year-olds at Illinois State Normal University which has recently been reported by Genevieve Langston as an outgrowth of the more comprehensive and on-going program of research and development in the elementary schools of Delmar, New York. This study has been conducted since 1958 under the supervising principalship of Hamilton P. Bookhout (recently retired) and the direction of Reading Consultant Doris Flinton. The report of a three-year research project carried out under the joint sponsorship of the New York State-Aided Experimental Program and the Bethlehem School District, Delmar, N. Y., as a controlled experiment, 1958-61, led to the adoption of Harvard-prepared films, filmstrips and picture-script booklets in all incoming first-grade classes in the district.

Introduced into the Delmar schools with the stated purpose of investigating "the immediate and continuing effects of a new method of teaching reading to develop language power and individual growth for all pupils, and especially for the more able," the experiment was early recognized as providing much more than reading instruction, and was named the 'Language for Learning Program.' After a second year of exploratory use, authorities reported in 1960: "Better understanding of the potential in the material has resulted in further integration with the total curriculum. The following areas were affected by and directly involved in the language teaching: thinking, reading, oral and written composition, spelling, arithmetic, science, art, music, independent reading and citizenship education. In the development of method, emphasis has been laid upon guiding the children to mobilize their own forces and to become active constructionists in using language in different situations and for different purposes."

At the end of three years of controlled experimentation, a battery of tests indicated that control boys surpassed the experimental boys in some measures, though none significantly, and experimental boys led controls in spelling, arithmetic, written composition and speech--in the last two of which they were significantly superior.

The experimental girls exceeded the control girls in all measures, significantly so in language power, speech, composition, listening and arithmetic. However, no significant differences were found in reading ability (although the average reading scores of pupils whose I. Q. exceeded 115 were higher in experimental pupils, both boys and girls). On no kind of achievement measure did the control method display superiority at the end of the third year.

The high scores of experimental boys and girls in average mathematics achievement showed, on close analysis, that the difference between experimental and control groups, significant in the case of the girls, is accounted for by a superiority in solving word problems. Information on the continuing influence of the experimental program is provided later in this report. The value of such long-term findings is stressed by Theodore Sizer, Dean of the Harvard Graduate School of Education, in his recently quoted comments on "this impatient time of social reform, of vast moneys and few ideas," when he warns that "as fast results are being sought through introduction into the schools of large-scale programs planned in a hurry, rarely is there more thoughtful inquiry into the long-term effects of such programs."

Delmar is looking to further long-range studies as its matched groups advance into junior and senior high school, and the earlier stated hypothesis that effects of the new instruction design would best be evaluated in the upper grades can be further tested. Objective testing and comparison of school grades can supply only partial guidelines, however, in the development of learning theory. The very widespread shift of position away from classical "controlled experiment" and towards more minute and detailed studies of individual and small group learning is exemplified in the present project design, as is the tendency towards treating reading essentially as a development of interplay among the aural, optical and oral channels in the joint cultivation of meaning. In the organization of interrelating instructional sequences for this study, full use has been made of oral techniques earlier cultivated in a wide range of field projects teaching English as a second language. These techniques have been adapted for the English-speaker beginner with special reference to underprivileged and impaired starters.

For an individual learns to read only when he has achieved some degree of oral competence with language and is beginning to organize his experience of living by means of it. Close observation shows that many first graders need to be provided with a systematically constructed framework of spoken English upon which the skills of reading can be supported. Such beginners have never listened to clearly enunciated samples of the language that they could imitate. In some respects they are at a greater disadvantage when they enter school than non-English speakers, for whom special instruction is likely to be provided. (See International Reading Association Conference Proceedings, "Teaching the Reading of English as a Second Language," Vol. 6, 1961.) A hypothesis here tested is that instructional devices and materials first designed at Harvard as far back as 1943, and refined and adapted in a number of field projects, can build for the underachieving native learner the foundation that he lacks. Films designed to apply the principles of learning exemplified in the Harvard-prepared Language through Pictures series of texts (Washington Square Press) and the literacy primer, First Steps in Reading English, with its Hebrew, Russian, Hindi, Arabic and Tagalog adaptations, have been edited for this program.

In the study here reported the first samples of spoken language are sequenced for lucidity in chains of related sentences taped for study. Moreover, the items are such as can be made maximally intelligible through enactment of the situations that give them meaning. Stick-figure drawings that avoid play upon racial or cultural differences within a group can depict these situations so that a viewer can see how the items in in a chain of spoken sentences relate to one another. He can repeat them after a taped voice while seeing what he is saying, and so compensate to some degree for the lack of pre-school help at home.

Use of such stabilized materials can be closely documented. Furthermore they can be returned to for self-checking and further study. Their value springs in part from enlistment of the "How does it work?" interest along with the "I can work it!" impulse to carry the learner over the threshold of reading. Evaluation of the means of eliciting self-directing exploratory behavior in a variety of beginning learners, a primary concern, has been greatly facilitated by the stabilizing of instruction sequences on film and tape. Comparative study and analysis of student response to the same instruction has benefited from recording and playback facilities.

The data-collecting instrument has been the Harvard-Arlington Instruction Van, a mobile language laboratory with eighteen student positions facing a projection screen and recording individual performances for playback and study. This unit, designed for Language Research Inc. by Science Electronics on a grant from the Payne Fund, had completed four years of experimentation with Arlington in the teaching of French at sixth-grade level before the present study was undertaken.

IV. Procedure

Descriptions of the instructional materials and devices, with a summary of directions for their use, will be found in Appendices A and B of this report. Accounts of the most significant group and individual learning situations set up during the course of the study here follow:

A. Arlington Instruction Van Film-Loop Operation

Use of the Harvard-Arlington mobile laboratory unit for helping fourth-grade underachievers in the City of Arlington occupied an eight-month period of the academic year 1964-65. Plans for the study were laid the previous spring when second-language achievement in the reading of simple French by the lower 50% of Arlington sixth graders attracted considerable attention. More than 200 children instructed by means of adaptations of French through Pictures on screen and tape for two 25-minute sessions per week over a 35-week period 1963-64 had advanced to the reading of the sequenced material with ease and accuracy, carrying the meaning of the French in their intonation patterns as they confirmed their oral learning of the material. Their success paralleled that of second-language beginners in English as taught by the Harvard-designed film-tape approach of English through Pictures at the Longfellow School in Cambridge and by adult beginners in English using a similar approach at the International Institute in Boston. In all cases, it was evident that syntactic-semantic relations between similar sentences differing from one another minimally and in displayable respects could generate understanding of the workings of language. Such understanding gave support to reading skills. Exploratory samplings of underachieving Junior High School readers in Newton during June, and work with non-readers in July and August from the Roberts School in Cambridge had exposed far greater insecurity and inaccuracy in handling simple passages of their native English until listening exercises and study of the oral language were first provided.

In September, 1964, planning sessions with elementary school principals and teachers were consequently set up in Arlington and followed by demonstrations for all fourth-grade teachers of the film-tape oral instruction in English that could strengthen reading performance. Two hundred under-achieving fourth-grade pupils were selected for the study, which provided two 25-minute sessions in the Language Van each week, October - May. Six of the twelve participating elementary schools received Monday and Thursday instruction, Six Tuesday and Friday. Wednesdays were reserved for interpretation of collected data, tape-filing of samples, and design of instructional detail.

Working in groups of 18 or so, but with cubicle privacy for each pupil as well as individual two-way communication with the instructor-console for correction or encouragement, these 200 children, all achieving more than a grade below their class level, were being given a second chance to master reading, and so make independent learning possible. All needed training at the outset in listening and accurate repeating with even the simplest materials. Word calling was eliminated by keeping to the sentence as the unit of discourse and spacing the intervals for student performance after the voice model so that only sentence intonation allowed time for completion of an item before the next one appeared on screen. Contrast between such pairs of words as this and that, head and hand, woman and women, called for letter discrimination. In playback of reading with picture clues removed and sound-track voice delayed to confirm pupil performance, item by item, most pupils could at first neither read nor check themselves with accuracy. Intervals of filmstrip study in parallel grading but different content allowed them to discuss and correct one another's sight reading performances with increasing alertness and mutual help. After some weeks, growing familiarity with the simpler resources of about 500 high utility words at work in observable ways could be seen building confidence and responsibility. Classroom teachers, psychologists and speech therapists became interested in the systematic attack being made upon so limited a front. What many of them wanted to know, however, was how the growing proficiency could be extended to much more difficult reading.

It became evident with some of the more disturbed and initially discouraged cases that improvement in van sessions contrasted rather unhappily with efforts to meet the demands of regular class lessons drawing upon the five- or six-thousand word vocabulary required for fourth-grade reading. Where principals and special teachers introduced some of the "Language for Learning" activity materials for additional sessions with limited ability and emotionally unstable cases, and relaxed some of the requirements of other class work, greater security with faster progress resulted. Teachers became aware after viewing a sample from "Language through Pictures Film Series II" that difficult concepts and useful subject matter in science, mathematics, and social studies fields could be introduced into the Van course with this framework of very limited English, once a foundation was laid.

Before they could come to close terms with these more difficult films, however, the pupils were given some listening exercises in simple story material--anecdotes from the lives of Lincoln and Washington, folk tales, myths, etc., rewritten within the vocabulary and structure studied in the earlier films. These listening exercises provided each pupil with a script for silent reading while he listened to an oral rendering of it through his earphones. At intervals the voice deviated from the script, using a synonym, a contraction or some other variant form that preserved the meaning. The pupil set himself the task of underlining each deviation on his script.

These exercises aroused keen interest and alertness in pupils who had at first taken little responsibility for their own improvement in accuracy. Checking of their proof-reading against a re-run of the sound track noticeably improved their listening performance and prepared them for the difficult film topics to come. By the end of the van course many students were so interested in their own improvement in both listening and reading that they asked for a re-play of early lessons to compare with the more difficult exercises they had learned to master.

Principals and teachers observing the work in depth that the laboratory equipment and graded audio-visual approach could provide in a limited way in fifty minutes a week of Van training have urged that under-achievers be selected from third-grade classes in the coming year to prevent the strain of poor reading, which increases five-fold by the end of the primary grades. This has been arranged, in addition to the servicing of two groups of older Industrial Arts students, who through emotional or other blocks and casualties of their elementary school years cannot read well enough to enter high school. A remedial teacher from the Industrial Arts staff has been appointed to observe the Van sessions of her students and provide additional classroom exercise of the Basic vocabulary used there. These students range in I. Q. from 80 to 113 or so, but the abler lag far below their potential in their inability to cope with eighth-grade work.

Another outcome of the Van program has been its inclusion in the offering of the NDEA Reading Institute at Tufts University during July, 1965, and a request for still wider use in the Institute scheduled for the summer of 1966. In the Institute Program follow-up classroom work with films, filmstrips, hand record players, activity books and Language Master card courses was provided for half the Van pupils (volunteer underachievers from the area, aged 9-14) while others received Van instruction unsupported by further exercise of the limited vocabulary. There was a consensus of opinion that the Van alone could make a positive contribution to reading improvement and pupil adjustment, but that use of Language Master courses for individual follow-up work could increase its value, as could more extensive Basic reading and writing.

While improvement in reading performance in the fourth-grade Van program was observable and recognized by both teachers and pupils, changes in areas less easily measurable were equally noteworthy. Mr. Kenneth Cameron, Principal of the Norcross Stratton School in Arlington, for instance, has made the observation--one of many-- that the children showed pleasing behavior in their quiet and orderly filing in to the Van and back to their classrooms, and the eagerness with which they awaited its coming meant more to him than the raising of scores on reading tests that can be expected in the coming school year. The new and increasing confidence displayed by the children in their school-work has strengthened this principal's conviction that "nothing succeeds like success." Parents, too, some of whom were at first hesitant to accept the idea of instruction in the Van, are so pleased and encouraged by the improvement they have observed in their children that they now meet proposals from the school involving financial support with ungrudging cooperation. One parent, the most skeptical at first, is so encouraged by the success of his own child that he came out with the statement that he was willing to pay for a machine by himself if it could give another child the same chance his own had. The principal has asked, with obvious satisfaction, to have it put on record that the year's program of successful reading instruction in the Harvard-Arlington Van has decidedly increased his school's prestige in the community. He reminds us that improvements, many of which are immeasurable (such as attitudes, behavior, confidence), cannot always be converted into statistics. His comment to the Van instructor in June was that she would probably never know how much her course had done for some of his "problem" boys.

B. Individual and Group Remedial Program: Roberts School, Cambridge

Parallel to the Van study of Arlington fourth-grade reading problems, language study groups drawn from the three primary grades at the Roberts School in Cambridge were started October 19 to explore and assist with earlier stages of reading disabilities. This project was voted by the School Committee of Cambridge on recommendation of the Superintendent as a result of a pilot remedial program set up for a small number of the pupils during the summer.

Four first-grade teachers in this overcrowded school assigned a total of 32 pupils to the special instruction offered, and second-grade teachers as many. The children were selected on the basis of failure to read in the classroom, though they represented a wide range of ability and aptitude. A selection of 22 under-achievers, referred from third-grade homerooms, worked more homogeneously as a group. Little could have been achieved, even so, with such numbers by one teacher , but for the use of self-instructing films, filmstrips, activity books and Language Master machines. These opened up such response in the children that every effort was made to provide a second remedial room and teacher and separate the slow learner from other types of under-achiever so that more individual progress could be made. By New Year adequate provision was arranged for such sectioning. One Harvard research assistant then became able to use a specially equipped room for 12 half-hour morning periods a week with children assigned from first-, second-, and third-grade classes. Another used the same space, equipment, and materials for afternoon periods. This allowed each section of a dozen or so learners to work individually or together for four half-hours each week.

The problems displayed were various. Average I. Q. on record for the morning groups was well under 80, most members, both white and colored, being deprived children from a nearby low-income housing development, often from broken homes. Afternoon groups ranged up to 110 I. Q. and even higher in one or two cases. They included disturbed and discipline problems lacking the home care that can prepare children to come to terms with school life. Far more important than the uncertain measure of native endowment in the young child, psychologists agree, is the interaction of potentiality and home stimulus that have consolidated in him a level of ability that will have much to do with his rate of progress through the grades. Roberts School pupils were most of them deprived and some undernourished. Some had been admitted to school life as early as four and one-half years and were still only five in the first grade. They needed time as well as help to adjust to new groups and new approaches.

For first graders, repetitive loops of Language Research's first reading films were used frequently for increasing periods of time. Some of the children began early to experiment with copying sentences in the sections where the hand is shown writing. Second graders who had never learned how to form their letters or to discriminate between confusable configurations improved rapidly in word and letter perceptions as they began to write. Reversals and mirror reading decreased without recourse to the drilling of words and letters in isolation. Ability of both first and second graders to connect the meanings of two or three related statements in a total interpretation began developing through their efforts to provide stick-figure illustrations of what was being said. Comparing their individual pictures provided the basis for constructive group discussion. To take a very simple example at the level of the first reading film, expressed in language operating in nine letters only (a, d, e, h, i, m, n, s, t) and two sentence patterns; pupils were asked to read silently two sentences which the teacher put up on the board: "This is a man. His hat is on his head." They were to copy them on papers provided and then make the statements true by drawing whatever was necessary. Most first and some second graders provided two drawings, the first of a man and the second of a man wearing a hat. It took some beginners several such exercises before they could connect two or three related sentence-ideas in a single situation that would illustrate them all. They showed keen interest in such work, delighting in the crayon drawings that revealed both their problems and their predilections. Sentence sense and the concept of pronominal reference and sometimes even paragraph design were operating by the end of the spring.

Less than half of the first and second graders in these classes, with special help only from January to June, were able to achieve promotion at the end of the school year, but several parents, encouraged by the change in attitude of their children, asked for a summer program to help them hold their gains. Both mothers and homeroom teachers were recognizing the dependence of all school progress upon a solid language foundation.

Analysis of the learning problems of deprived children in the primary grades at the Roberts School was aided by parallel study of older underachievers in a "Junior Opportunity" class whose inability to use language as a tool underlay widespread failure and discouragement. These girls from 12 to 15, relegated to a homeroom curriculum of "busy work," were rather quickly won over to the help that a special language class could provide through the film-filmstrip-activity book course when they experienced small successes. They responded positively to group study of filmstrips of English through Pictures, insisting on reading a frame apiece, with class discussion to clarify shaky concepts. The terms 'liquid,' 'solid,' and 'transparent,' for example, were badly confused by all of them before demonstration that one can see through an empty waterglass and through a glass of water, but not through a book or the table under it, and that one can pour water from the glass, but the glass remains intact. Their efforts at a later stage of the same filmstrip to apply their learning revealed them as indeed teachable, if untaught, when they "reasoned" that salt was a liquid because it was pouring out of a shaker. A week or so at the end of the year with opportunities to use the first Language Master card course individually indicated to observers what might have been done for these girls at an earlier stage if such materials had been available. Their verbal I. Q. might have been significantly raised from the 60 they averaged and the performance I. Q. similarly.

The highly experienced homeroom teacher of the Junior Opportunity class has elected to revise her curriculum for the coming academic year to incorporate filmstrip reading of English through Pictures, Book 1, and use of the accompanying activity books. She has observed all the special instruction given by the Harvard researcher on this project and feels confident that the self-teaching features of the materials will enable her to handle them effectively. She has also put in application for a Language Master machine and Reading Courses I and II for use with it. Like the Arlington principal already mentioned, she has been struck by the morale building quality of the approach. The most dramatic response in this class came from Charity Cribbs, a fifteen-year old negro girl.

C. Individual Learning Studies

Charity had an estimated I. Q. of 42 and a pitiful school record. She had spent only eight days in the first grade before absences and failures to adjust had relegated her to special classes and a long history of failure. As she approached school leaving age, she could neither read nor write and ranked low first grade in arithmetic achievement. For a month or more she made no effort to participate in the special language class held four mornings a week. Then suddenly she took pencil and paper and began laboriously copying in manuscript letters some of the simplest sentences from the filmstrips used. After two or three more weeks she amazed the class by raising her hand to read a filmstrip frame, or at least a sentence from it. She read "This is a cow." clearly and with obvious satisfaction, and the class applauded. Her teacher followed this development at once with use each day of the first Put-in-the-Pictures activity book which supports the reading filmstrip, and Charity began to read other sentences and draw stick-figure pictures to indicate their meaning. Her early drawings of stickmen were primitive enough to have been done by a three-year old. Others developed strange faces adapted from her favorite TV cartoons. She had at first protested that she could not draw, but now she began to introduce color into some of her simple illustrations and showed surprising feeling for effect. She has retained her learning through an inactive summer, and having completed one exercise book and progressed to the next, she is applying new word-recognition skills in unexpected places with obvious pride.

Parallel to study of the Junior Opportunity non-reader, the research team has been able to work closely with two or three adult illiterates as well as a serious brain-damaged case which is responding positively to the first reading filmstrip as employed by a clinical counselor, Dr. Bernard Henken, at the Brusch Medical Center. (Dr. Henken has reported only one failure, among several brain-damaged subjects, to reconstruct the beginnings of speech by means of these filmstrips, over a period of several years.)

A non-literate adult case of considerable interest is that of a twenty-two year old youth from Arlington, referred to us by desperate parents when he was threatened with the loss of the job of bus boy that he had held in a plant cafeteria for four years. Kenneth Petrucci, with a younger brother who has just graduated from Arlington High School and an older brother well launched in business, has been in trouble with school work since he entered first grade. At the age of 12 he was referred to a state institution for the mentally retarded which succeeded in teaching him little or nothing in several years. Tested annually from 1950 to 1957, he ranged in I. Q. between 51 and 59. In 1957, when he still could not read a syllable or write his name, his family removed him from the school and resorted to tutors who, one after another, pronounced him hopeless. Kenneth was such a physically healthy, seemingly well-adjusted boy that his mother was able to get him admitted for a few months to the Industrial Arts School in Arlington, although he was far below the I. Q. lower limit of 80 set by the School. He adjusted well socially, had good hands, and built a usable boat in shop, but academically he could do nothing and was a misfit in the curriculum. In January, 1961, he consequently left school and got a job helping the cook in the Houghton Mifflin plant cafeteria. Four years later, threatened with loss of this job as his inability to read menus and labels on cans caught up with him, he was referred by an official to Language Research Inc. at Harvard.

Since December, 1964, Kenneth has had two hours of supervised reading instruction per week in work time allowed by his employer and has faithfully found time for one hour of study with assigned activity-book exercises each evening. At first his stick-figure drawings were almost as formless as Charity's, but the fact that he was learning to read simple sentences gave him confidence, and a new independence was quickly noticed by his parents. He learned to manipulate the 8mm projector for his repetitive-loop film lessons, to check his performance on the Language Master cards, and to keep clear track of his assigned work as he progressed through the ten activity books of the "Language for Learning" course. On filmstrip and card reading he showed his limitations by reverting to word calling after sustaining sentence intonation when the model voice on the film sound track prompted him. After exercise of confusable letters separately for several weeks in the graded-letter intake of films, filmstrips, and booklets, his habit of reversing _d_ and _b_ is almost completely broken. His spelling is for the most part accurate, obviously benefiting from the minuteness of the vocabulary being cultivated. His personal vocabulary is small and practical--the language of a complete non-reader. Such words as _view_, _outlook_, _hope_, _faith_, _belief_ drew a blank in a recent word-association test even when his tutor asked for other words orally, reading the cue words aloud for him.

Yet this young man, recently turned 23, can now read menus and directives pertaining to his work with sufficient carry-over from his Basic vocabulary to protect his job. His mother, cooperating, leaves him written messages in the house when he is expected there before her, asking him to lay the table for four, go to the store, ect., tasks he performs with the satisfaction that comes from carrying out written directions for the first time in his life. He is looking forward to getting a driver's license in time, when he has exercised the additional vocabulary required. And in recent weeks he has started learning to play a drum, and to read simple music scores involved. But he has missed through twenty formative years the liberal education that reading makes possible.

A great contrast to Kenneth Petrucci's delayed development is the case of Pedro Barrera, Jr., aged three and one-half. Pedrito is the second son of a Spanish couple from Madrid who have been for two and a half years in Massachusetts. The language spoken at home is Spanish, and the boys play with children of other Spanish-speaking parents, but they have picked up a little English here and there. Recently the mother has begun to teach the older boy, aged 5, to read Spanish from primers sent over from Madrid and has also borrowed a Language Master machine for a few days to try out the Harvard Reading Course I in English. Working fifteen minutes a day for ten days or so, the five-year-old learned to read the first seventeen English cards with little Pedrito very curiously looking on. When practicing reading the cards from script without the master voice, the older boy showed occasional signs of interference from Spanish phonemes -- using a broad Spanish a for a short a in English, for example, but when imitating the spoken language, he repeated with no trace of an accent. This was observed when the boys were brought into the office by the father, who was interested in the Harvard approach and also ambitious to begin formal Spanish teaching for his older son.

It was decided to expose both boys experimentally to the first reading film on that occasion with no preliminary discussion of any sort. The film held their absorbed attention, and they picked up the cues to repeat after the sound track, mimicking it exactly without any prompting. Pedrito displayed keenness in both auditory and visual perception and no interference from Spanish. English was the first script he had seen. He could hear the difference between hand and hands in different positions in a sentence and read the correct forms without hesitation. With the sound-track voice as teacher, both boys performed with complete accuracy, phonemically and also structurally, reading a sequence of more than two-dozen sentences. The older one then went through some of the Language Master cards he had practiced, using the same vocabulary but slightly different sentences, after which Pedrito, who had watched and listened intently, picked up card 9, Course I, and, using the picture clues alone without the master sound-track channel, read with good phrasing: "This man is Dan. His hat is in his hand." He was reading in the eight letters used in the sentences on the film he had just been watching. The second sentence had occurred somewhere in the film sequence. The first sentence had not. The word Dan was new to him. If time had permitted, he would quite obviously have gone on confidently to try other cards in the series; also to operate the machine without help from his brother.

D. Refinement of Self-instructional Devices

Of all the autodidactic resources developed and explored in classroom and laboratory during the study, the Language Master Card Courses I and II in Beginning

Reading, already mentioned in this report, proved most effective in the three areas of instructing, testing and correcting the individual learner. The Language Master, a compact little machine distributed by the Bell and Howell Company, makes use of cards with the lower edge taped so that words and sentences printed and/or illustrated on a card may be recorded on one of the two tracks of the magnetic tape. A master track carries the instructor performance for imitation or corrective purposes. The machine, with its built-in microphone, has good sound fidelity and is easy to operate. A hidden switch prevents erasure of the master track. The popular nine-inch length of card plays for only a few seconds, but can carry one or two sentences uttered at normal speed. Word-reading runs the student out of time. The machine is transistorized, using no electricity except when a card, passing through it, turns it on and off again automatically. It can be used with earphones at the back of a classroom or in a booth, or with a group taking turns to perform. The taped cards for machine playing, duplicated on paper, allow members of a group to follow a lesson while they work with the machine in turn, using one set of taped items.

Where other Language Master materials available as Card Courses confine themselves to word and phrase reading and study, the Harvard-prepared Reading Course I presents a chain of related sentence-study items which parallel in grading the six reels of Introductory Reading Films. On one side of each of the two-hundred cards in the series, a stick-figure drawing depicts the situation referred to in the sentence printed below it. On the other side of the card in large letters the same sentence appears without its picture clues. A mimeographed teacher's guide reproduces the script of the two-hundred cards and also transcribes it in I. P. A. A teacher unfamiliar with phonetic script finds the phonemic intake a convenient way of familiarizing herself with the symbols by graded steps. She can also study the instructor-rendering by means of the transcriptions and try out others if she wishes to add them. Male voices are used on the instructor channel in the Harvard Courses to supplement the room teacher's voice, which with young children is likely to be a woman's.

Card Course I introduces and exercises encoded language gradually, as do the reading films and filmstrips in a parallel grading. All start with sentences composed of only seven minimally confusable alphabet letters: a, h, i, m, n, s, t. Sentences taught are mounted upon the situations that give them meaning. The graded-letter intake, the rigorously limited sentence structure and the referential language permitting of simply pictured displayable meaning items have been somewhat freely borrowed by Ella Griffin and other writers of UNESCO literary pamphlets in several languages and by Maurice Sullivan for the Programmed Readers of Sullivan Associates (McGraw Hill, 1964). Official use of Harvard's quarter-century research into literacy education, first published by Language Research Inc. as an off-set pamphlet, Words on Paper, in 1943 has included Armed Forces and industrial programs for the teaching of various notations in several countries. Hebrew and Russian adaptations are provided in the Harvard-prepared "Language through Pictures" Series and are being used in a number of pilot studies which will lend themselves to useful comparison with parallel teaching of English reading. Other adaptations being developed include Hindi, Arabic, and Tagalog. A UNESCO-backed experiment with Creole, conducted at Harvard in 1950, proved useful in Haiti. Teachers studying this graded entrance into a symbol system have also found its adaptation to sight reading of Braille and to mastery of the Deaf and Dumb Alphabet instructive. Twelve pilot filmstrips for teaching the latter were copyrighted by Language Research Inc. in 1965.

The Harvard-prepared Language Master Reading Course II, also two-hundred cards in length, moves on to exercises involving the complete alphabet. It is graded to parallel, in both structure and vocabulary intake, "English through Pictures" Films, Series I, 1 - 12, as well as Filmstrip Series I, 1-6, and the first fifty pages of English through Pictures Book 1. Again SEN-SITS (sentence situations) in the form of stick-figure depictions are provided, but the student must match the pictured sentence with one of three sentences printed under it. Silent reading of the three alternatives is called for, with close examination of the picture clues. Most students prefer to try to solve the problem and record the sentence of their choice before listening to the answer on the instructor channel. Some are curious enough to try learning phonetic transcription by reading the I. P. A. scripting of the correct sentence on the other side of the card (placed there primarily as a convenience for the teacher).

Wider use of these machine presentations with their resources for self-instruction, test, correction and review, will be needed to implement findings of the researchers exploring their potential in this initial study. As individual learning approaches, employable independently or in alternation with films, filmstrips and other related materials, they invite closer study. Both card courses introduce only referential language which can be interpreted by means of simple depictions of the situations that give the sentences meaning. Both control sentence structure as well as vocabulary intake, and elaborate the two in relation to one another in graded stages. Both cultivate refinement of perception and provoke reflection by requiring close discrimination between similars, with adequate clues and confirmations to make such discriminations rewarding. Immediate self-correction and reinforcement is provided for each of the two-hundred learning steps in each of the courses.

E. Observations on Self-instruction Resources of Programmed Sequences

In this inquiry a member of the Harvard research team was able to spend some days exploring the potential of the Language Master Reading Courses as demonstrated to teachers in primary grades highly familiar with the "Language for Learning" program. Teachers from three participating schools in Delmar, N. Y., then selected fifty or sixty pupils representing high, average and low achievers from their first-, second- and third-grade classes as subjects, adding a few special cases diagnostically troublesome. Observation of the learning behavior of these pupils opened lively possibilities as to both classroom and laboratory use of the self-teaching Card Courses. Each Delmar teacher was given the opportunity to accompany her pupils to the room set up for laboratory work and discussed their performance later with the research staff member in charge. Most observers were surprised to find that in ten or fifteen minutes with the machine a child could show both himself and his teacher features of his reading performance that could benefit from close attention.

Reading Course I, which teachers thought would be easy for most of their children, uncovered a number of difficulties. Word reading and poor voice modulation were quickly exposed, as were inaccuracies and guessing. There were some reversals even in single-sentence reading (saw for was, It is. for Is it?). Syllables were added or omitted. Slow reading with poor intonation resulted at first in failure to record a whole sentence in the time available on the tape. Aural discrimination in several children needed training for them to hear the differences between their own recorded performance and the instructor's. Progressing to Course II, the facile readers met more challenge. Hasty, uncritical rendering of a sentence that seemed on first glance to fit the situation resulted in error. A close, thoughtful comparing of alternative possibilities was called for.

Teachers observed very positive results from even a short period of activity with the materials. When two or three children were waiting their turn, they tended to gain from watching how others worked. They became interested and sometimes offered help. At first, some children needed several replays to recognize differences between their rendering and an instructor's, though others detected their own errors by playing them back, even before hearing the correct version. All developed confidence as they saw how to instruct themselves and sometimes to help one another. One ten-year old boy with a history of speech problems and nervousness and a pronounced lisp surprised his teacher by becoming relaxed as he worked with the model voice to help him. He sensed his own improvement and was unwilling to give up the machine when time ran out. A nine-year old with 96 I.Q. but great difficulty in aural discrimination through all his language work made a number of errors at first but became very happy when he found he could replay, compare, and hear the difference in the model so that he could correct himself. All appeared to enjoy the experience.

The reading supervisor who herself explored the two Card Courses with twelve under-achieving second graders from other schools, as well as with mentally retarded and emotionally disturbed children from special classes and with one brain-damaged case, found the motivation excellent for all pupils. A retarded boy who had not begun to read surprised everyone by teaching himself four sentences with obvious enjoyment even while his teacher was telling the supervisor he couldn't do it. An emotionally unstable girl settled down with the machine, talking back to the instructor voice--"Yes, teacher. I see that is wrong. Let me do it again."--and working quietly and efficiently through fifteen cards. One school principal immediately ordered a set of the materials for further exploratory use in his school.

The same positive values came out in the Summer Reading Institute at Tufts University, where opportunity was made for teachers and under-achieving pupils volunteers from the neighboring school systems, to try out the Language Master Courses. There were requests for several machines where only two were available. Again individuals could be observed working in their own way, at their own tempo, obviously able to suit the program to their needs. The abler readers wanted more and tougher problems, and the Harvard team, in the light of this enthusiasm, is seeking to complete Course III, which moves into more complex structure and vocabulary and requires silent reading of a paragraph before a problem can be solved by recording a selected sentence onto the tape.

At the Tufts Institute an attempt was made to compare the progress of summer under-achievers who took the Harvard-Arlington Instruction, Van reading course one-half hour daily for a three-week period, and attended classes using other methods the remainder of the morning, with under-achievers who took both the Van course and follow-up classroom work with the filmstrips, Language Master Courses and activity books. Three levels of van courses were offered: elementary, intermediate, and advanced. A consensus of teacher opinion was that further classroom work in the restricted language of English through Pictures could make good use of the diagnostic features of the Van courses (which several of them had been observing). Other types of remedial work in wider areas of English could discourage a pupil who was showing improvement in the Van, and could proliferate error.

Some of the participating teachers have elected to work further with the Harvard materials during the winter months of 1965-66, and to follow the progress of Instruction Van and Delmar teaching experiments over the same period. Further exploratory use of the machine-teaching devices is scheduled for the Tufts Reading Institute in the summer of 1966.

F. Application of Harvard Techniques to the Reading of Second-language Beginners

1. In the Philippines

Language Research Inc. was able to put the spotlight briefly on first-grade reading of English in Manila as compared with the reading of under-achieving beginners in area schools around Cambridge. Philippine children are required to begin the reading of both Tagalog and English in their schools, a taxing demand upon them which has led to considerable research into instruction methodology. One of the Harvard research team has done a doctoral study in the field and has been commissioned to head the new Research and Development Center at the University of the East in Manila where the graded-direct method materials will be put to use. During a month of consultation and demonstrations in the Philippines last winter while plans for this institute were maturing, she was able to explore the use of both film and Language Master teaching with representative first-grade pupils.

A first-grade class in the elementary department of the University of the East, Manila, was selected for demonstration before about 100 teachers and school officials. The children had attended school for approximately two months and had received instruction in elementary English language and reading from the start. The researcher selected Lesson 4 of English through Television, Series I teaching films, which was received with enthusiasm, the children following the language with the help of the picture clues and repeating sentence by sentence after the instructor-voice with excellent intonation. When, however, the researcher set up demonstrations in the classroom to see how much of the language they could use actively, she uncovered a complete inability to talk in English. She therefore elected to teach orally the essentials of the three lessons preceding the film she was demonstrating, using techniques employed in the early films. The response impressed both observers and participating children, the latter visibly delighting in their own oral performance.

With this preparation, film Lesson 4 was shown again and an active grasp of the language it contained became evident to all. When required to speak sentences to fit picture situations the children responded in complete and correct form enunciating clearly and gaining new confidence with each success. The reading version of the film was then shown and observers commented upon the fact that these pupils were able not only to decode the scripted sentences before the delayed sound track confirmed their performance, but to read them in recognizable thought units.

A few sample Language Master cards from Course I were later shown to both teachers and children, and after a brief demonstration individuals from both groups tried out the machine, reading cards offered them. Again the children were visibly delighted with their own success, and it was interesting to observe that in several instances individuals among them performed with greater clearness and accuracy than did volunteering adults. What was most significant for the Harvard study, however, was the evidence to observers that a foundation of oral language, actively mastered, could so adequately support the teaching of reading. The official study to be set up in the coming year, centered at the University of the East, Manila, will have bearing upon the reading instruction in the native language of a beginner as well as in a second language.

2. In Israel

The significance of this relation between competence in oral language and success in reading was borne out still more fully in observations and documentation in Israel, when the research staff member, returning to Cambridge after Philippine consultations, was able to re-route her flight to make possible school visits in the Harvard project in Jerusalem, Haifa, and Tel Aviv. Classes were observed and evaluated at sixth-, seventh- and eighth-grade levels, the three elementary school years when English is commonly taught in Israel. Since 1961 a Harvard experiment has been conducted in a dozen Israeli schools by invitation of the Ministry of Education and Culture, and more than fifty teachers have been trained in summer workshops in graded-direct-method instruction techniques, using Language Research Inc.'s films, filmstrips, tapes, and texts. The Harvard staff member visited several of these schools, met with teachers and supervisors in advisory sessions, and demonstrated the new Language Master courses that had become available since her last visit as a member of an evaluation team. She also planned with vocational and adult school groups interested in setting up similar instruction programs shaped to their needs, and was shown representative samples of students' written work. A parallel with the Delmar findings in the uses of written English was observable wherever the Harvard films and filmstrips had been at work.

In classrooms in various parts of Israel, the oral expression of even sixth-grade beginners in the language was sometimes amusingly resourceful. They would think in their tiny English vocabulary, speaking in complete, grammatical sentences though sometimes with unexpected use of words. For example, the following extract from one of many original compositions by sixth-grade boys and girls in Kibbutz Maagan Michael, where they were invited to draw pictures of a scene in school, at home, or outdoors, then talk and write about it, shows both freshness and competence.

"Soup" by Amir Even Tov

> Mary is at the table. She will make soup. The time is fifteen after eleven. The soup is not ready. It is not good. The soup is in the pot. It is boiling, but it is not ready. Mary is waiting, and she is boiling because the soup is not ready. She is saying "oof."
>
> The time is fifteen after twelve. The soup is ready. Mary is saying, "A-n-n, T-o-m, J-o-h-n...the soup is r-e-a-d-y."
>
> The time is thirty after twelve. The Smiths are at the table. Mary is saying, "A-a-h." Tom is saying, "Mother, the soup is very warm."

(Teacher's note: This boy drew a "comic strip" with five different pictures about Mary making the soup, the family at the table, etc. with a clock on the wall showing the passing of time from one picture to the next. His metaphorical use of 'boiling' was an amusing surprise since to the best of my knowledge the expression was original with him--and in his first year of English!)

Where a teacher's command of oral English was inadequate and he did not have access to films or tapes, the pronunciation and occasional stress patterns of his class tended to show their lack of good models, but structurally their English stood up well.

The fluency of their sentence reading was everywhere noticeable, though oral paragraph reading was slowed down a little due to their insistence upon silent scanning of each complete sentence before uttering it. Their reliance upon complete understanding of anything they were asked to read aloud was very obvious, and this confidence and competence in small carried over into their writing.

In fact, such lively composition has come out of both the Israel and Delmar projects that observers of both have suggested an organized exchange of student writing. The Delmar children do not consciously limit the language in which they write of course, but they use the words and sentence patterns they most clearly understand and consequently are encouragingly free from spelling and structural errors. The Israeli children keep even more closely to the Basic vocabulary as that is all they have learned. The patterns studied provide the rails upon which their trains of thought can move, as Ogden would say. Some of their efforts at story writing, retelling in English tales and legends familiar to them in Hebrew, could provide lively practice material for young readers in Delmar. Here, for example, are two selections from well-loved tales retold by twelve-year old pupils in a farm school some distance from Tel Aviv who had almost completed the English through Pictures Book I, using films, filmstrips, and tapes. The class had put together their own little mimeographed book, which they called Stories of Many Lands, using Greek, Arabic, Hebrew, Chinese, Russian, and other folk sources.

from "How to Weigh an Elephant"
an old Chinese Story

> The boy said to the men, "Take a boat." They took a boat. Then he said, "Put the animal in it," and they did it.
>
> He said, "Now put a line on the boat where the water comes up outside of the boat." They did this. "Now," he said, "take the animal out." And they took the animal out of the boat.
>
> "Now put stones in the boat in place of the elephant. When the line will be equal with the water, you will take out the stones and get their weight!"

The whole story, of which the portion quoted is the climax, carries illustrations by one of the children. It is well within the English through Pictures vocabulary of 500 headwords except for 'elephant,' which is both defined in a footnote as "a very great animal with a long, hanging nose" and amusingly illustrated. Undue influence of the native language appears nowhere but in the tense use "When the line will be equal with the water...."

The second story teller, relating some of the labors of Hercules without having learned either of the words 'kill' or 'death,' makes good use of 'dead,' which he has learned, in a sentence pattern familiar to him through examples such as "The good milk made the boy happy." "Tom made a short line and then made it longer." His hero "made the snake with the ten heads dead," for example. The narrative ends like this:

> Hercules went to Atlas, who had the earth on his back. He said to Atlas, "I'll take the earth for some time and you will get the golden apples and give them to me."
>
> Atlas said yes. He went to get the apples and Hercules put the earth on his shoulders. Atlas came back, but did not take the earth again.
>
> Hercules said, "Please take the earth again. I will see how you do it and then I will do it again after you."
>
> Atlas did as Hercules said, Hercules taking the apples and Atlas the earth. But Hercules went from him with the apples.
>
> The gods make Hercules into a god, and Hercules went up on a cloud to the sky.

V. Analysis of Data and Findings

The arts of reading are a pyramid whose pinnacle rests on the stages below; this was a reminder made by one of the present writers two decades ago in his How to Read a Page. He was discussing Emerson's estimate that a man might have, if he were fortunate, some hundreds of reasonable moments in a long life, and pointing out that the great pages are the most constant and dependable sources of "reasonable moments," if we mean by them moments when we know more completely what we are, and why we are so, and thus "see into the life of things" more deeply than in our every-day routine of existence. Such reasonable moments, he went on to say, are the highest aim of reading: "In them we do more than communicate with our authors--in the humble sense of communicate. We partake with them of wisdom. The aim is not attained unless we also gain such skill in reading as serves us in all our communications with our fellow human beings."

It is the very lowest stages of the reading pyramid that this close-up study has focused upon. How many non-readers and under-achievers are slow learners by endowment, like Kenneth Petrucci and Charity Cribbs, who need more and different support if they are to take any steps forward and up? How many are potentially able pupils who have made a poor start and can be set right through new approaches? What can the progress of the more fortunate tell us? How much of their success is the result of learning resources that could help the progress of others still at the foot of the pyramid?

A useful short report on the present standing of matched groups of 1958-59 first-grade beginners in the Delmar Experiment has recently become available. It is quoted here in full, as issued by Mrs. Doris Flinton and Professor Morris Eson.

Comparison of Honor Grades in Grade VII of Original Experimental and Control Groups in the Language for Learning Experiment

"In September, 1958, experimental and control groups in the Bethlehem Central School District were started in the first grade. Three first grades in three of the schools constituted the experimental group of seventy-five children using the "Language for Learning" reading and English program. Three first grades in three other schools in the system constituted the control group of seventy-five children who used the reading approach which had been standard in the school system for many years. One of the hypotheses proposed at the beginning of the study was that effects would be best evaluated when these children entered junior high school.

In September, 1964, the pupils who still remained in this school system and who had been in the first-grade study group there, entered Bethlehem Junior High School. There were thirty-three experimentals and thirty-seven controls left of the original 150 pupils. Since these groups had been equated on the basis of reading readiness and intelligence and sex, and groups had been heterogeneous in nature, a survey was made of their distribution in the seventh-grade groups. In the junior high, pupils are assigned to sections according to ability levels. TABLE 1

Ability Group	Experimental	Control	Total
1 & 2	12	7	19
21 & 22	5	7	12
31 & 32	2	7	9
7	4	5	9
8	2	3	5
9	3	3	6
10	3	1	4
11	2	3	5
12	0	1	1

N = 33 E + 37 C = 70

Table I gives the numbers from each of the study groups in each of the 12 seventh-grade ability levels.

Five honor rolls (Dec. 1-May 7) were examined for the number of times each pupil was represented there during the year 1964-1965. Honor rolls are made up of all those who received grades of A or B in all subjects during a marking period. All ability levels were represented on the honor roll. The experimental pupils had a chance of placing on the honor roll 33 x 5 or 165 times. The controls had 37 x 5 or 185 possibilities. Investigation showed that the experimentals made 46 entries on the honor rolls compared to 19 entries by the controls.

The results show that the experimental pupils had 27% of their group on the honor roll compared to 10% of the controls. These figures are not biased by the distribution among the various ability levels. (Table I)

From this long-range study it may be concluded that the pupils of the experimental group are using their abilities better in their studies than the control group. It will be pertinent not only to follow these children further through school but also to make parallel studies of the next year's seventh-grade which contains the remainder of a second study group equated in 1959."

The emphasis upon what has sometimes been called a "meaning first" approach to reading in the Language for Learning program, in contrast to the "discrimination first" emphasis to be seen, for example, in Bloomfield and Barnhart's *Let's Read* and in courses using Pitman's ITA, can account to a large degree, we maintain, for this "using their abilities better in their studies," by the experimental groups. They have mounted their pyramid stage by stage as the compact, high-utility vocabulary develops the defining resource of Ogden's Basic English, from which it is derived. The grading of sentence structure and the operational analysis of semantic-syntactic relations have been implemented by use of the cartoon language films based on *English through Pictures*, Books 1 and 2. A characteristic of the graded-direct method approach at every stage is its cultivation of sentence sense.

A list of instructional materials already available in this program may be obtained from Language Research Inc., 13 Kirkland St., Cambridge, Mass. Other readings, explored experimentally in pilot studies, are being edited for publication. A considerable body of literature written by specialists in Basic or expansions thereof is being reviewed for adaptation to school needs. *An Outline History of the United States* has been widely used and translated into several languages for schools overseas where English is not yet taught. Myths and folk tales, arithmetic and science exercises, and programmed activity books in graded stages of vocabulary intake and structural complexity have been explored by the Delmar pupils in mimeographed form.

Sixth graders have been found to move readily into The Wrath of Achilles, a treatment of the Iliad in an expanded Basic vocabulary of less than 2,000 words. The vocabulary that they have encountered in simple contexts, using simpler senses of great words, can develop for them into a refined and tempered language instrument through such study. Tapes of key extracts of the Iliad that lend themselves to dramatic presentation are in preparation, and the General Basic Dictionary can make self-help at this stage of learning highly accessible with its defining vocabulary consisting largely of words studied in the earlier grades. A Science Dictionary using Basic English has recently been published.

Now available also as paperbacks are two other contributions to fundamental education in the Western tradition. Why So, Socrates, a dramatic rendering of the last four Platonic dialogues put into an expanded Basic vocabulary of about 1,500 words, can be interpreted through channel interplay by means of a reading in four acts, videotaped at the Loeb Drama Center and published on 16mm sound film for teaching purposes. A parallel version of the Republic, a Cambridge University Press Book, has been revised from Richards' earlier edition which was reprinted for distribution to the Armed Forces in the 1940's. Some of the letters coming into Cambridge from far-off places spoke of it appreciatively as war rations to nourish the mind. Tapes of selected passages from the new version are in production.

These versions of great works, explored by Professor Richards in the 1950's in General Education Courses at Harvard under the title, "Sources of Our Common Thought," are beginning to find their way into the schools, where much that is "studied" as literature remains inaccessible to a large percentage of the student body. Supported by sequenced readings of simpler subjects that build the foundations for such controlled vocabulary studies, the great pages can begin to come into their own.

It is the base of the pyramid that has been the concern of this study. High-utility words in their "root" senses, as Ogden analyzes them in his invaluable little compendium, the Basic Words, shortly to be reprinted, have been built into this base. The base so constructed provides a foundation for the sequencing of significant words in some of their other important senses as the course elaborates. Together with this, a graded elaboration of sentence structure is effected, so that the gradually developing program can thereby open great writings to a reader secure in his skills.

Supervisors and some teachers working with the first stages of learning in children quickly realize that emphasis upon interpretation of language in this approach should not be allowed to obscure the fact, for the record, that cultivation of perceptual discrimination is also fundamental to the design of Language for Learning. Other teachers take longer to prove to their own satisfaction that formal phonic and spelling exercises and sight vocabulary drills on words in isolation have been replaced by a built-in progression of perceptual steps with immediate reinforcements in meaningful contexts. Among the postulates and tentative principles of instructional procedure listed by Dechant in Improvement in the Teaching of Reading (Prentice-Hall, 1964) the Language for Learning puts emphasis on the following: "The reliability of the initial perception of a word decreases as the number of meanings that may be associated with the word increases. A six-year-old child's perception of a word tends to be more reliable if the printed word suggests only one meaning than if it can suggest ten different meanings."

A more fundamental question of instructional design, perhaps, is how to make a word suggest any sense to a would-be reader. Too often in first-grade classrooms, the informant on what words say and what they mean is the teacher, and the cocked, inquiring heads of her pupils are looking repeatedly to her for confirmation of the correctness of their performance. They tend not to ask questions in such a classroom climate, but only to try to answer them as they think the teacher wants them answered.

The Roberts School pupils, in their all-too-short remedial program, began not only to look for answers to questions raised but also to raise other questions both with their teacher and among themselves. The change was more evident in second- and third-grade groups, but even the eight most underdeveloped pupils in the slower first-grade section began to speak up now and then. Of these only one was able to achieve promotion at the end of the year, though two or three others might have been able to do so if their homeroom reading could also have been restricted to the vocabulary they were learning to master in the special classes. At least two of them had become repeaters even in kindergarten, and one boy, who had also spent two discouraged years in the same first-grade room, showed pitiful insecurity in play as well as in work. His vacant expression, slow attention span, and inability to retain much of what he did achieve in word and letter discrimination were clearly related to the unhappy home conditions of which he was a victim. Yet even this child was able to raise his score on the Metropolitan Reading Readiness Test to C from D in Reading Readiness and from D to A in Number Readiness.

A little Puerto Rican girl from this same low group must be taken as representative of a very different type of learning problem. Coming obviously from a home where little if any English was spoken, the child was unhappily tongue tied in her first remedial sessions. She appeared to understand little that was said in class. But her expression changed when the first film lesson with simple sentence sequences and picture interpretations gave her a chance to listen and look, and to repeat item by item. As she acquired a small framework of oral English, this pupil began to assert herself as a member of the group and to learn to read. She raised her Reading Readiness Score from F to C and has embarked with ready confidence upon a repeat first-grade program.

Time was an important factor with all the slower pupils. As was expected poor readers drawn from higher percentile groups made greater gains during the limited remedial program. Fifty percent of the abler first graders were able to attain promotion at the close of the year and all raised their readiness scores. Second-grade pupils made still more observable gains in both reading and writing as the program progressed, although translating these gains into passing performance in regular class hours, with their wider vocabulary demands and a backlog of confusion and error to contend against was another matter. Most of these second-grade under-achievers are repeating the year with good adjustment, and all have earned praise from their teachers for clear diction, accurate listening and good intonation patterns in their oral reading.

The gains of third-grade pupils in their remedial classes were in general still more evidently a function of their native endowment. Occasional serious emotional problems and home difficulties created the only exceptions. For the most part, abler students made good use of this second chance to correct poor reading habits, resolve confusions, and build self-confidence which they carried over into their regular classroom studies. Teachers recognized their achievement and they were promoted at the close of the year. Their individual fourth-grade progress will be closely followed by the research staff.

Slower learners, although encouraged by their progress in the special classes, were at a loss to improve their reading and writing on so wide a front as their regular third-grade work required. They faced repeating the grade with little discouragement, however, for they had learned to listen closely, raise questions, exchange opinions, and assume responsibility for their own progress. Some of those observed already by research staff members in their repeat third grade showed that they had retained the new habit of inspecting a passage before attempting to read it orally, and of articulating clearly with good intonation.

One school principal commenting on the values of the reading program laid great emphasis upon fusion of different kinds of learning, the combination of consistency and flexibility, but above all the building in children of the confidence that they "can," and their satisfaction in the progress they make. Ben Bohnhorst made a similar observation in his doctoral study involving experimental first-grade use of earlier stages of the same design in a Georgia school system in 1953. He found his experimental groups less dependent upon teacher commendation and more capable of the beginnings of group thinking. Archibald MacKinnon, reporting in How DO Children Learn to Read ?(Copp Clark Publishing Company Ltd., Toronto) on his use of some of the materials in a still earlier form with five-year-olds in Scotland, speaks of the "nexus of task and learners" of which he became increasingly aware as he watched small groups of beginners at work together.

It may be convenient to summarize here the essentials of the design of such a sequence as this program represents. We can present this through a series of excerpts from MacKinnon's "A Rationale of Educational Extensions in the Pre-School Years." (written 1963): "A sizeable debate has raged over the years as to what should be introduced to a child first: letters, sounds, words, phrases, or sentences. The theorizing on child development which emphasizes the syncretic nature of children's thought suggests that it is possible to start with all of these elements together, but that control in the presentation must be employed so that what is put before the learner will help him to generate new learnings."

This control to which he refers must include selection among different possible senses of the words offered. Those should be presented first which most evidently refer to discriminated features in the situations used to support them. It is this separation of "root" or most intelligible senses from those which should follow them in later stages of an instruction design that is so consummately worked out in C.K.Ogden's The Basic Words, shortly to be reprinted.

"One place to start," continues MacKinnon, "could be the pattern that points and names, since this characteristic of language is a dominant feature of children's speech.

Sentences could be prepared which relate the printed form clearly to some active manipulation by the child.... This pointing and naming pattern would have to be concerned at first primarily with those objects which are picturable in character. The sentence patterns could then be expanded to include qualifying words and patterns which function to locate persons and objects in time and space. It should be noted that at this stage, presentation of printed symbols in sentence patterns is closely related to activity and that little attempt should be made at analysis."

He describes then a second stage in which the child would be invited to proceed to iconic modes of thought. "The objects actively manipulated or pointed to before could now be represented by schematic pictures at the end of the sentence. In turn, the sentence could be removed from the object itself or divorced from the activity so that the child could begin a gradual emergence into symbolic modes of thought. As this movement takes place from iconic to symbolic modes of thought, an increased emphasis should be made in the presentation of sentence *sequences* so that maximum opportunities are given for the child to make comparisons at three principal levels of language: phonemic, syntactic and semantic. Thus it would be possible to arrange the sentences in programmed sequences so that the child discerns *on his own* the correspondence between print and its written notation."

Not "would be possible" but *has been done*, with considerable refinement of design and wide field testing. Dr. MacKinnon is here recommending for home use with the pre-school child the Language for Learning design, parts of which he introduced ten years ago into Scottish kindergartens using Language Research materials and learning theory.

VI. *Conclusions and Implications*

The study here reported, and related to other field uses of the same essential instruction design, has demonstrated anew that the learning behavior of elementary pupils is a function of where they start from. Very evident relations could be observed between the background of many underprivileged children and their early classroom behavior. As the oral language teaching of the initial instruction sequences took hold and individuals began to feel the support of the linguistic framework being constructed for and by them, a better estimate of their individual abilities could be made. A first hurdle for many was learning to listen attentively and recall, when required, exactly what they had just "heard." One has to remember that education in interested listening, which goes on endlessly for a child from the age of twelve or fifteen months in a household where his faculties are being cultivated, is signally lacking in many primary school children who have had nothing much to grow on in their first formative years. Television has tried to fill a gap for many, and a strange gap-filling is beginning to reveal itself when today's children are closely observed. Piaget's categories of early language learning in the young make perhaps too little reference to the language that a very small child can receive and at least partially interpret before he can talk at all. The richness of learning for some children in this area is indicated in countless responses they make to what they hear and see and sense through the language of the home.

Learning theory is not yet—nor does it look like becoming--something ready to be "applied." It is a body of speculative and hypothetical formulations derived from observations variously shaped by the varying assumptions through which they have been made. As such, it can be of course enormously suggestive to the designer of instruction. But it should not be supposed to be able to dictate and to be applied as Mathematics and Physics may dictate and be applied in engineering practice. Psychology is still too complex and too philosophic an inquiry for this to be possible, though over-confident doctrinaires have sometimes forgotten this.

There is a risk of misunderstanding here. In a sense our claim in this report that it is possible to arrange sequences of related steps in teaching reading might be called learning theory, but they are not learning theory as that is pursued in psychology. They are condensations of what we all know about our own and other people's ways in trying to understand, a part of acquired skill and insight, of which psychology too must give its own accounts. As such they have to be "applied" if we are to do what we can to avoid unnecessary mistakes and folly. This inquiry has centered upon selected applications of instructional designs that have been refined as a result of previous applications of earlier stages of these designs. Close observation has let the designers see how the learning task seems to appear to a beginning reader. The task as they see it will differ importantly from learner to learner. Instruction must be such that each can take from it what is appropriate to his stage of development. What that stage is, the instruction design must help him to discover. The Harvard researchers have been guided by intimate experience with the minute particulars of success and failure in individual would-be learners, each starting from where he is and what he has to help him.

If, as is being increasingly agreed, "What the best and wisest parent wants for his own child, that must the community want for all its children," then means of self-help must become more widely available. Intelligibility to the learner, although it has been the prime concern of educators always, is still an under-examined concept. The appendix to this report carries a set of suggestions and aids to teachers that have been found to help beginning readers help themselves. They may take one step towards answering a question that is beginning to haunt us all: "How will our children spend their time in the Age of Abundance if it comes?"

PERSONNEL

Director: I. A. Richards

Associate Director: Christine M. Gibson

Research Assistants: Ceferina I. Estacio
Ruth M. Riddick

Technician: John Gorman

Artist: Douglass Hunter

Consultants: Jerome Bruner
Doris Flinton

APPENDIX A

MATERIALS FOR STAGE 1 AND SUGGESTED ORDER OF PRESENTATION

Teaching Suggestions for First Steps in Reading as Presented in the Language for Learning Program

Recommended Order of Presentation

Description of Reading Films 1 - 6 (16mm or 8mm sound)

Procedure Found Effective for Use of Language Master Reading Course I

Sample Cards from Reading Course I

Script of Reading Course I with Graded Letter and Word Intake and Minimal Structure

Teaching Suggestions for First Steps in Reading as Presented in the Language for Learning Program, Stage 1

How can we help a beginning reader to understand the nature of his task? The steps here outlined have proved effective with both children and adults. They have been applied to the reading of Russian, Hebrew, Hindi and Tagalog as well as visual Braille, but these suggestions for the teaching of reading confine themselves to the reading of English.

A first essential is the selection and display for examination of related samples of oral language which can be made to reveal their meaning for all to see and agree upon. Demonstrating what these sentences say and providing simplified pictorial interpretation of each sentence in the sequence must be possible if they are to yield their meaning unequivocally. More complex and abstract language, talk about opinions and feelings and memories of past events, will wait until verifiable statements of simple fact have been scrutinized and dealt with.

In making its choice of sentences to work with, this course has reduced the difficulties to be faced in a number of ways: The Language for Learning Program may be characterized as follows:-

1. It chooses subject matter within the experience of all, and intelligible to any cultural group or subgroup, talking about common things and people saying what and where they are in relation to one another.
2. It makes maximum use of visual and oral aids to learning in presenting its material.
3. It radically limits the kinds as well as the number of the words it introduces.
4. It selects words which require only a small number of letters to compose them and yet will build into sentences.
5. It makes a selection of letters minimally confusable with one another.
6. It uses a syntactic framework that is minimal.
7. It introduces the beginner to the arbitrary symbols of written language by actually displaying the encoding in process in simple sound motion pictures.
8. It invites and guides perception by comparing similar sentences and showing in what minimal but significant ways they differ from one another.
9. It avoids the controversy between sentence, word and phonic approaches to reading instruction by utilizing the advantages of all three.

10. Its mounting of selected sentences upon the situations which give them meaning lets the beginner see how language communicates simple sense data.

11. Its invitations to compare similar sentences with one another trains perception of likeness and differences.

12. The use of sequences of related sentences permits the setting up of one and two word discrimination exercises so that word recognition is required.

13. One and two letter differences between the words which compose sentences in the sequence teach perception of letters without the need for naming them at the outset.

14. Conflict between names and sounds of letters, as well as formal memory drills, is thus avoided.

15. Vocabulary is so selected that perception of initial or terminal letters in different words of the same length is required.

16. Early exercise is provided in discriminating between words such as *head* and *hand* with the same initial and terminal consonants, with the same length, and with a common internal vowel as well as a different element.

17. The parent text, *First Steps in Reading English* (Washington Square Press Book W-2) has been sectioned into four parts (*This is Book* 1 - 4), each booklet of which is supported by problem solving exercises that require a beginner to supply simple picture meanings for what he reads. These are the *Put in the Pictures* activity booklets 1 - 4. The series introduces a total of about 316 head words.

18. Six sound motion picture lessons (average 12 minutes) present type sentences introducing new letters and words by easy steps, encoding oral language and then inviting the learner to decode and check his own performance, sentence by sentence.

19. Four reading filmstrips provide variant forms of the same graded sequences for group study and discussion and frame by frame reading.

20. Two hundred sentence cards with taped edges for use in the Bell and Howell Language Master machine provide programmed instruction of the same material in further variant form for individual and group use. This self-checking resource can be used for teaching, exercise, review and/or testing.

Order of Presentation of Materials of Stage 1
Recommended for the Language for Learning Program

I. A. Reading film 1 (13 min.) encodes half a dozen representative sentences from the first sentence-situation sequence, after presenting them orally and displaying their meanings in simple stick-figure drawings. The learner hears and repeats the sentences, sees what they mean, and observes a hand writing them letter-by-letter, word-by-word, in manuscript on the screen. Letters used are a d e h i m n r s t. He then works with a sequence of 22 related sentences using these letters in a small concrete vocabulary.

These sound motion pictures are available in 16 mm and 8mm, the latter in repetitive loop cartridges which will repeat a lesson indefinitely as required, turning on and off to accommodate the attention span of the beginner. Repeated viewings at intervals, varying in number to meet individual and group needs prove valuable.

B. Reading filmstrip 1 (26 frames) supports the film introduction at a slower pace, beginning with sentences using only seven letters, a h i m n s t, and adding at intervals d e and r. Large or small group work with these filmstrips can elicit lively discussion of the workings of language and the situations that it symbolizes. Beginners enjoy taking turns reading a sentence or a whole frame and demonstrating or commenting upon what is being said. Group thinking and friendly correction of one another allows for individual contributions of considerable range.

C. This is Book One (34 pages) provides a further variant form of the graded sentence sequences for silent and oral reading from the printed page.

D. Put-in-the-Pictures Book 1 (33 pages) supplies exercises in reading within the same grading. The beginner must make the statements in his book true by supplying pictures of the things which the text describes. He can either draw stick-figure illustrations or paste in appropriate cutouts. The check on comprehension is searching.

E. Language Master cards provide a further form of individual (or group) application of learning. Cards 1 - 19 parallel Section I.

II. A. Reading film 2 (6 minutes) presents the same sequence of 22 related sentences with picture clues and sound track paused for reading by the learner. A teacher using this material with even a large group can observe which beginners lag behind in reading a statement before the instructor voice in sound track confirms or corrects it. The 8mm film cartridge can be used for frequent short practice with slower learners.

The film then tests the beginner's ability to read the script without picture clues and again with paused sound track. As the instructor voice confirms or corrects each item, picture clues appear beside the script to display the meaning of the statements uttered.

Further work in reading B. filmstrip 1, C. reader *This is Book One*, D. activity book Put-in-the-Pictures, Book 1 and E. Language Master Card Course I (cards 1-19) can be punctuated by re-showing of films 1 and 2.

Some beginners are stimulated to start forming letters and copying sentences after two or three spaced showings of film 1. Most learners enjoy taking the test version of the lesson in film 2 several times to improve their performance as they compare it with the model. Clear diction, sentence intonation and considerable voice control result. Pausing is timed to eliminate word-by-word reading.

III. A. Reading film 3 (14:40 minutes) provides further writing demonstration, presenting six sentences employing 13 letters, the 10 letters already introduced and *o* *r* and *w*. The instructor speaks a statement on the soundtrack as the pictured meaning appears. He then repeats the sentence slowly, word by word, as a hand letters it in manuscript on the screen, encoding the spoken statement.

The film then reviews the first sequence of 22 sentences presented in films 1 and 2 and then adds a second 22 sentence sequence incorporating the six used in the writing demonstration. Two sentence patterns are employed and a vocabulary of only 30 words.

B. Reading filmstrip 2 (29 frames) provides variant forms of the material, exercising the letters taught previously and adding *o* *w* *g* in the same structural framework of naming and locating sentence patterns.

Negative statements and questions with *what*, *where* and *who* are introduced and the work of prepositions *at*, *to*, *inside*, *with*, *together* is spatially displayed. Plurals in *-es* are added to plurals in *-s* and number words (*one*, *two*, *three*, *nine*, *other*, *another*) are taught.

C. *This is Book Two* (30 pages) introduces sufficient variety in the same grading to prevent rote memorizing while rewarding the beginner's efforts to read from the printed page silently and aloud with comparative ease and consequent enjoyment.

D. *Put-in-the-Pictures*, *Book 2* (49 pages) provides further varied exercise in reading and interpreting language graded to the same level. Insertion of required pictures assures lively comprehension checks on increasingly comprehensive units of language.

E. Language Master exercises in support of individual learning at this level are provided on cards 20-61, Series 1.

IV. A. Reading film 4 (13 minutes) provides 1) further instruction in reading of sentences 23-44, presented in film 3 of the series, and 2) reading practice with picture clues and paused sound track for the same sequence. It tests the complete sequence of 44 sentences taught to date with delayed picture clues and sound track paused for the learner to read the sentences from script alone. Each sentence is confirmed or corrected by the instructor voice on sound track as the picture clues reinforce understanding of each item.

This film test is good for several showings. Complete mastery should be possible when *This is Book Two* and *Put-in-the-Pictures, Book 2* have been completed.

V. A. Film lesson 5 (13 minutes) introduces the remaining letters of the alphabet in 16 sentences with animated printing of new letters on the screen and emphasis upon new words. Picture clues supply interpretation of the sentences and the instructor voice utters them.

The film then teaches and exercises the reading of a 41 sentence sequence incorporating these 16 sentences. Numbers 1 - 10 are consolidated. Several viewings can be profitably used.

B. Filmstrip 3 (34 frames) adds new letters one by one to the 13 reviewed in films 3 and 4. It is graded to parallel stages of instruction film 5, introducing 115 new words and developing qualifying statements, opposites, part-whole relationships and spatial display of the work of prepositions *between*, *under*, *round*, *from*, *of*, *off* and *for*. Compound sentences with *but* and *or* and metaphorical extensions of word meanings (e. g., *foot* of a tree) are added.

C. *This is Book Three* (34 pages) exercises the same vocabulary and structure patterns on the printed page, developing topics around the family, the home, etc., within the experience of any beginning reader.

D. *Put-in-the-Pictures, Book 3* (41 pages) prepares for paragraph reading and interpretation by requiring the illustration in one picture of several related sentences.

E. Language Master cards 52 - 103, Course I, support this section of the reading program.

F. An additional activity book, *Put-in-the-Numbers, Book 1* (33 pages) is provided for further support of the growing vocabulary and structure of this stage. It provides pictures to introduce quantitative topics and poses in anecdotal form simple arithmetic statement problems which the beginner solves, inserting the numerical answers to prove his reading comprehension. Boys frequently respond to this type of exercise when it is graded to their reading level.

VI. A. Reading film 6 (12:30 minutes) is a test film, good for several showings at intervals during the study of filmstrip 4 and related materials.

B. Reading filmstrip 4 (35 frames) challenges the learner with more complex and elaborating sentence structure and a lessening of picture clues to meaning. The measuring of time, with the clock, the calendar and the seasons, accompanies introduction of past and future tenses of the verb to be (the only verb used in the series). Use of the letters v x p j q z rounds out a comprehensive exercise of the graded intake of the full alphabet with most of its phonic resources. Readers develop their own phonic skills independent of formal drill and at this stage attack new vocabulary in outside reading with confidence and success. Fluent writing usually develops also by this stage of the course or earlier, though writing is not required in any of the activity books of the series. Free composition employs the vocabulary and structure patterns taught and is usually almost completely free of formal error. Oral discourse promoted by study of filmstrip frames is likely also to be well structured and provocative, able pupils stimulating others with their thoughtful comments.

C. This is Book Four (39 pages) adds about 100 words beyond Book Three and expands its topics with elaborating context clues and provocative questions.

D. Put-in-the-Pictures, Book 4 (25 pages) requires more subtle interpretation and illustration of topics introduced and can provide the basis for some useful oral discussion and individual reading and writing.

E. Language Master Card Course I can be completed at this stage.

F. Put-in-the-Numbers, Book 2 (33 pages) provides additional problem solving at this level. Some of the quantitative problems are challenging and can be explored and worked out by a group with demonstration. With interested students they frequently breed other problems for interchange and solution.

Language for Learning Program
Reading Films 1 - 6. Stage 1
16mm or 8mm sound

Reading Film 1 (13 minutes)

1. Writing demonstration: Instructor voice utters each of six sentences as picture interpretation appears on screen. A hand then prints the statements in manuscript, repeating each as it is completed. Only nine letters used: a d e h i m n s t.
2. Reading instruction: A sequence of 22 sentences are taught one by one with pictured interpretation and script appearing under each picture as viewer "reads" after instructor voice. Same letters used in sequence (a d e h i m n s t).

Reading Film 2 (6 minutes)

1. Reading practice: Sentences 1 - 22 reappear on screen with picture clues and paused sound track for viewer to read before instructor voice confirms or corrects, item by item.
2. Reading test: Sentences 1 - 22 reappear without picture clues and are paused for viewer reading. Pictures appear above sentences as instructor voice confirms or corrects reading, item by item.

Reading Film 3 (14:40 minutes)

1. Writing demonstration: encoding in manuscript printing of six additional sentences introducing three more letters: r o w to make a total of 12.
2. Reading instruction: repeating of all 44 sentences after model voice as script appears on screen under pictured meaning.

Reading Film 4 (13 minutes)

1. Reading instruction: sentences 23 - 44 after model voice as script appears on screen under pictured meaning.
2. Reading practice: sentences 23 - 44 from script with picture clues and sentence by sentence confirmation or correction.
3. Reading test: sentences 1 - 44 from script without picture clues. Sentence by sentence correction or confirmation as picture interpretation is added.

Reading Film 5 (13 minutes)

1. Animation of new letters and words in 16 sentences presented for study and interpretation. Order of addition of remaining alphabet letters: g b l f c u k y v x p j q.
2. Reading instruction: new sequence of 41 sentences incorporating complete alphabet taught item by item, after instructor voice with picture clues. As viewer repeats sentences, script appears under pictures.

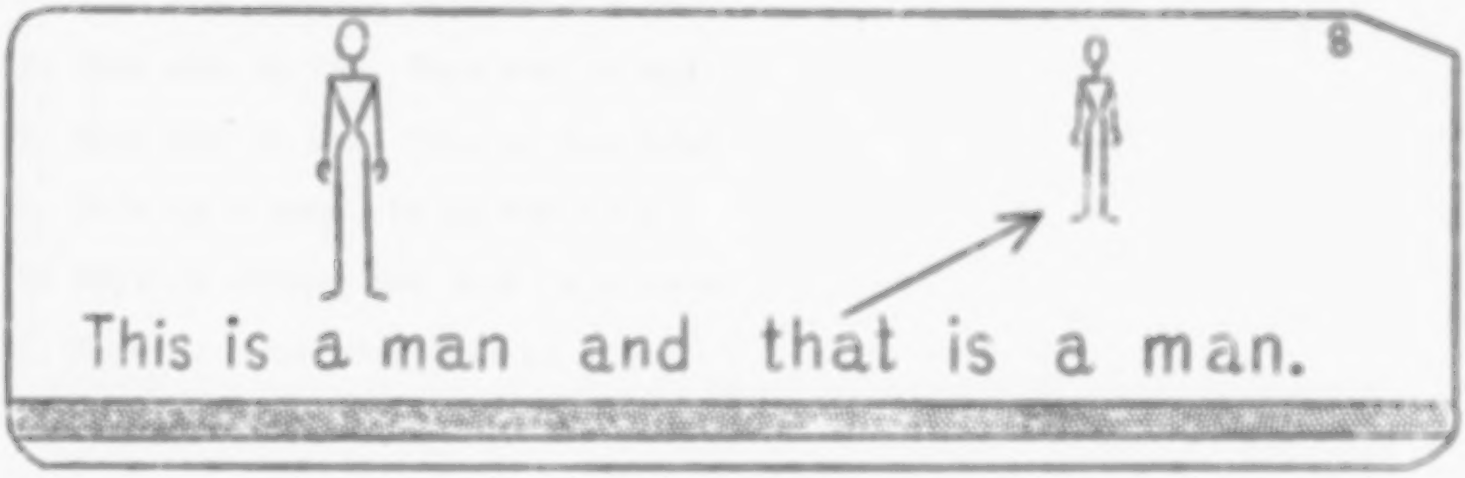
Reading Film 6 (12:30 minutes)

1. Reading practice of 41 sentences last taught, with paused sound track to correct or confirm viewer, and picture clues to aid him.
2. Reading test: reading without picture clues and with paused sound track and instructor confirmation or correction, with picture interpretation, sentence by sentence.

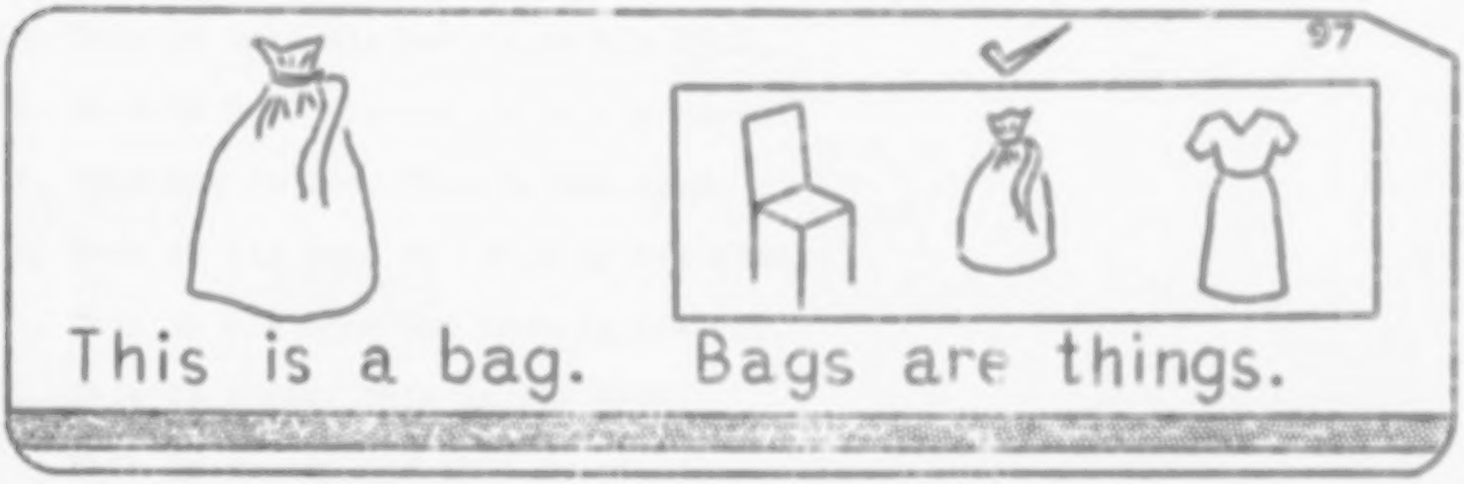
Procedure Found Effective for Language Master Reading Course I

1. Beginner looks at a printed item in large manuscript on one side of card and attempts to utter the oral sentence or sentences by decoding the symbols.
2. He flips the card over and consults the picture clue to the meaning of the printed item, as he recognizes the same sentences printed small under the picture-situations which give them meaning.
3. He places the card on the Language Master machine, depresses the STUDENT selector lever and holds the recorder lever in the RECORD position. Then, at approximately 12 inches from the microphone, he records his reading.
4. He plays back what he has recorded, looking at the card which should, if he has read it correctly, picture for him what the voice is saying and what the small script under the line drawings represents.
5. To check upon his performance he depresses the INSTRUCTOR selector lever, inserts the card again, and listens to the instructor voice on the master channel.
6. If he thinks his own first reading was like the model, he may want to replay it on the student track to confirm his correctness.
7. If his own first effort was corrected by the instructor channel, he will want to repeat the correct form after the model voice before depressing the STUDENT selector lever again, reinserting the card, re-recording, and playing back his second effort.
8. Replaying of the instructor reading to check upon his new attempt is an essential part of the student's task. Through this whole sequence of steps into reading he will learn by comparing: 1) script with picture-situation; 2) script with instructor-reading; 3) instructor-reading with his own recorded attempt; 4) his own corrected reading with instructor performance.
9. Whenever errors have occurred or use of instructor channel has preceded student recording, review of groups of related cards should be encouraged before too much new material is attempted.
10. Recurrent errors should be listed and troublesome cards removed from sequence for additional review. Such cards make excellent writing practice also, the beginner first copying from the manuscript model on the back of the card, then rewriting from dictation after the instructor voice.
11. The Language Master is suited to both individual and group activity. The beginner can work by himself in a special booth or with earphones in the back of the room. He can proceed at his own pace, be the judge of his own performance, and keep simple records of his progress.
12. When working with a group, the beginner has the task of keeping up with the others and he compares with the model voice not only his performance but that of individuals within the group as well. Group work can be conducted by a teacher or by the students themselves with occasional supervision if they are beyond the first-grade level.

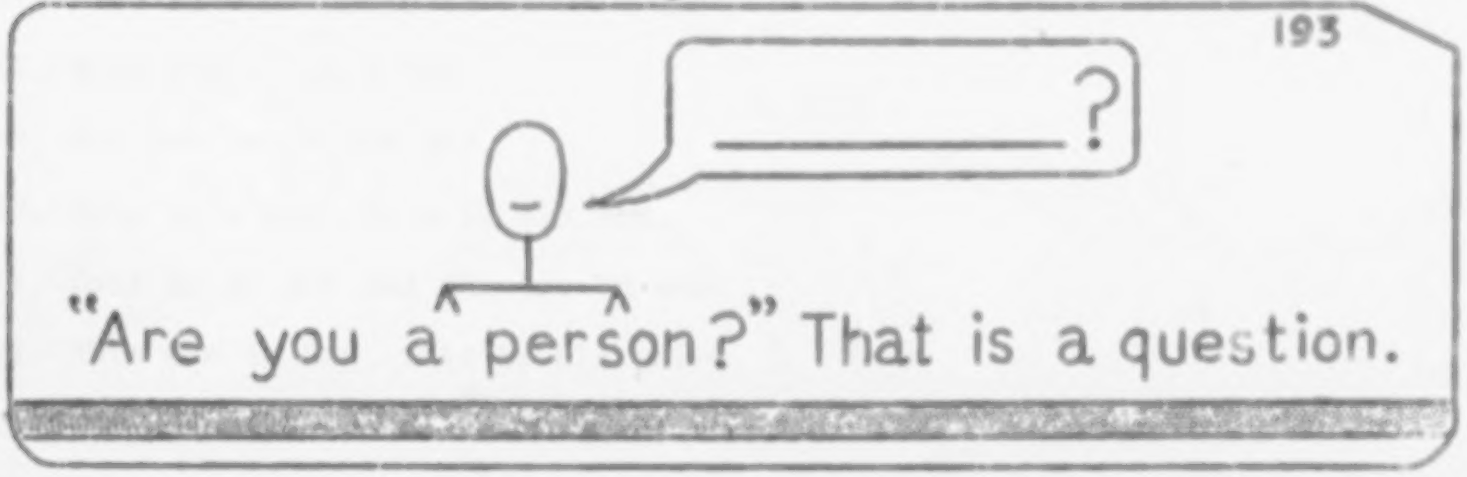
SAMPLE CARDS FROM LANGUAGE MASTER READING COURSE I



This is a man and that is a man.



This is a bag. Bags are things.



"Are you a person?" That is a question.

LANGUAGE MASTER READING COURSE ONE
Graded-letter Intake - 200 Cards
January 15, 1965

1. This is a man. This is his hat.
2. This man is Mat. That is his hat.
3. This man is Tim. That man is Mat.
4. This man is Dan. This is his hand.
5. This is a hand. It is his hand.
6. This is a hand and this is a hand.
7. This is a hat and this is a hat.
8. This is a man and that is a man.
9. This is a man. His hat is in his hand.
10. This is Dan. His hat is in his hand.
11. This is Mat. His hat is in his hands.
12. This man is Ted. This is his head.
13. This is his hand and this is his head.
14. This is his hand and this is his hat.
15. This is a rat. This is its head.
16. This is an ear and this is an ear.
17. This is a hair. These are hairs.
18. This rat is in a hat.
19. The rat is in the air.
20. This is a man. This is his arm.
21. This is an arm and this is an arm.
22. This man is Dan. This is his shirt.
23. This is a train. It is a train.
24. This man is in the train. His hat is in his hand.
25. This is a seat and that is a seat.

26. The man is in his seat. His hat is in his hand.
27. This is a seat and these are seats.
28. This is a man. These are men.
29. This is a hat. These are hats.
30. This is a hand. These are hands.
31. These are hats. These are shirts.
32. This man is Dan. This is his head.
33. This is his nose. These are his teeth.
34. This is a tooth. These are teeth.
35. This is a man. Those are men.
36. This is a station. That is a train.
37. A man is in the train. He is in the train.
38. This man is on this seat. He is on the seat.
39. This hat is on this seat. It is not on that seat.
40. This is a man and his son.
41. This is a room. This is the door.
42. The man is in the room. His son is not in the room.
43. This man's hat is on his head. It is not in his hand.
44. This man's hat is in his hand. It is not on his head.
45. This is a door and this is a window.
46. This is one window. These are two windows.
47. This is one man. These are two men.
48. These are two men. Those are three men.
49. This is one woman. These are three women.
50. Two men and two women are in this room.

51. Two doors and one window are in this room.

52. This is a town.

53. This is a street in the town.

54. This is a tree. These are two trees.

55. Three trees are in this street.

56. This is a store. The store is in the street.

57. This is a shoe. These are shoes.

58. This is a dress. The dress is red.

59. This is a shirt and this is a shirt.

60. This is a woman. This is her arm.

61. This is her head. This is her hair.

62. This is Mrs. Smith. This is her son.

63. Her son is Tom. This is his dog.

64. The woman's dress is red.

65. Her son's shirt is white.

66. The dog is Rags. This is its head.

67. This is its nose and this is an ear.

68. This dog is here. That dog is there.

69. This is a garden. Two trees are in the garden.

70. This is grass. The grass is green.

71. This is a man. What is his name?

72. His name is George Smith.

73. This is a man. This is another man.

74. This man is George Smith and the other is Edward Grant.

75. Here are Mr. and Mrs. Smith and their son, Tom.

76. Mrs. Smith's name is Ann. Her name is Ann Smith.

77. Here is another man and here is another woman.

78. What are their names? Their names are Tim and Rhoda Wood.

79. This is a bed and this is a bed. These are beds.

80. There is a bed in this room. It is a bedroom.

81. There is a bath in this room. It is a bathroom.

82. A seat is near the bed in this bedroom.

83. There are two shirts on the bed.

84. Where is this man? He is between two seats.

85. Where is the shoe? It is between two hats.

86. Where is this hat? It is between two shirts.

87. What is this? It is a glass and these are other glasses.

88. This is a girl. This girl is Helen.

89. Here she is again. Her name is Helen Smith.

90. Tom and Theodore Smith are Helen's brothers.

91. Helen is their sister and Ann Smith is their mother.

92. This is Helen's bedroom. Where is Helen?

93. She is in her bedroom. She is in bed.

94. These are walls. A window is in this wall.

95. Here are Helen's dresses and here are her shoes.

96. Dresses and shoes are things.

97. This is a bag. Bags are things.

98. This woman is in her garden. She is between two trees.

99. These birds are on the grass. Those birds are in a tree.

100. This bird is brown. Its head is red.

101. This is a letter: r. This is a word: bread.

102. The letter r is in the word bread.

103. What are the letters in the word hand? h a n d.

104. This bag is in a woman's hand.

105. This is her other hand. There is no bag in it.

106. This is a finger. These are two fingers.

107. These are the fingers of one hand.

108. This is a ring. A ring is on this finger.

109. This is a toe. There is no ring on the toe.

110. This is Helen's foot. These are the toes of her foot.

111. These are the ten toes of Helen's feet.

112. There is Helen. Now her shoes are on her feet.

113. One shoe is on one foot. The other shoe is on the other foot.

114. This is the girl's right foot. This is the girl's left foot.

115. This is her right shoe. This is her left shoe.

116. This is her left hand. This is her right hand.

117. Is this Helen's room? No, it is not.

118. There are two beds in this room. It is her brothers' room.

119. That is Tom's coat on his bed. His shoes are on the floor.

120. Tom is in the bathroom. He is not in the bath.

121. Theodore is on the bedroom floor with his train.

122. Helen is in her room with her cat.

123. This is Helen's cat. Its hair is long.

124. These hairs are on its face.

125. This is the cat's long tail.

126. Cats and dogs are animals.

127. This is a horse and this is a cow.

128. Horses and cows are other animals.

129. This glass and this glass are things.

130. There is water in these three glasses.

131. Now there is ice in one of the glasses.

132. The glass with ice in it is between the other two glasses.

133. Here is Tom on the branch of this tree.

134. What is under the tree? It is Tom's dog.

135. One of Tom's shoes is in the dog's mouth.

136. The other shoe is on the grass.

137. Tom is up in the tree. He will be on the grass again.

138. Now he is down and one shoe is on his left foot.

139. The other is not in the dog's mouth now but in Tom's hand.

140. This is the hand with the shoe in it.

141. This is Tom's thumb. This is his other thumb.

142. Tom's thumbs are on his hands, not his feet.

143. Here is a girl. What is that in her hand?

144. It is a book. These are books.

145. Books and rings are things.

146. Here is a cow and here is milk from the cow.

147. This man is milking another cow.

148. There is milk in this glass but no milk in these others.

149. It is goat's milk. A woman is milking this goat.

150. A ball is in Tom's hand. Balls are round.

151. This table is round. This table is not round.

152. This is a clock. This is its face.

153. A clock's face is round. There are numbers round the face.

154. This is a baby. These are babies.

155. This is a boy. These are boys.

156. These boys were babies. They will be men.

157. This girl is Helen. She is the daughter of Mr. and Mrs. Smith.

158. She is between the two boys of the Smith family.

159. Now the brothers and sister are between their father and mother.

160. This is one boy's knee. Now he is on his knees.

161. His dog is with him. This is the dog's body.

162. This is its short neck. This is its head.

163. This is the dog's left eye. This is its right eye.

164. These things are a stocking, a sock and a glove.

165. Here are Mrs. Smith's gloves.

166. These are the fingers of her left glove and this is the thumb.

167. What are the things in the window of this store?

168. They are dresses, hats, shoes, a skirt and gloves.

169. What is the time? It is five on the face of the clock.

170. It was four. It will be six.

171. What is the time now? The time is seven.

172. It will be eight. Then it will be nine.

173. Here is one egg and here are twelve eggs.

174. Six eggs and six eggs are twelve eggs.

175. Here is one knife and here are ten knives.

176. Ten knives and one knife are eleven knives.

177. These are the numbers from one to twelve.

178. What are these four things? They are a knife, a fork, a plate and a spoon.

179. This is the Smith's house. The number on the door is six (6).

180. There are some things on the table in this room.

181. There are five knives, forks, spoons and plates on it.

182. This is meat. This is a potato. This is butter.

183. Some meat and potatoes are on these plates.

184. Some milk is in these glasses.

185. The windows are open. It is a day in June.

186. Are the Smiths in this room? No.

187. Mr. Smith and his sons are in another room.

188. The boys are reading their books.

189. Their father is reading his paper.

190. There is some fruit on a small table.

191. Oranges and apples and nuts and berries are fruit.

192. The two brothers and their father are persons.

193. "Are you a person?" That is a question.

194. "Yes, I am a person." That is the answer.

195. Theodore's question is "What is the first letter in January?

196. His father's answer is "The first letter in that word is j.

197. Mr. Smith is writing the word on paper with a pen.

198. Now Theodore is writing it with a pencil.

199. There is a picture of a zebra in Tom's book.

200. A zebra is an animal, not a thing or a person.

APPENDIX B

MATERIALS FOR STAGE 2 AND SUGGESTED ORDER OF PRESENTATION

Teaching Suggestions for *First Steps in Reading* as Presented in
the Language for Learning Program, Stage 2

Description of Materials

Recommended Order of Presentation

Scripts of English Through Television Series I, Lessons 1-12

Procedure Found Effective for Use of Language Master Card Course II

Sample Cards from Reading Course II

Script of Reading Course II with Graded Word and Structure Intake

The Alphabet of the International Phonetic Association

Teaching Suggestions for First Steps in Reading
as Presented in the Language for Learning Program, Stage 2

Stage 2 provides a graded entrance into the essentials of English sentence structure.

The first stage of this program has frequently constituted a first semester course in Grade 1, but it has been used also with varying tempo for under-achievers of all ages, as an introduction to the reading of English for second-language beginners and for the teaching of adult non-literates.

Whenever English is being used as a second language, the materials of Stage 2 should be presented orally before even Stage 1 of reading is attempted. Stage 2 should be demonstrated by a teacher or film, to be followed by activity on the part of the beginner in the language, in which he performs the demonstrated acts, saying what he will do, is doing and did in an adequately displayed sequence of clearly spoken sentences. He should also be able to give third-person accounts of simple performances of others and to use the second person in addressing his instructor.

Oral study of this second-stage material before the first-stage reading program is attempted is greatly facilitated by the use of captionless versions of Language Films 1 - 12 and of the six Language Filmstrips of *English through Pictures, Book 1*, pages 1 - 51, as well as recordings of the filmstrips. The newcomer to English will encounter captioned versions of all these materials after he has then worked through the Reading Program Stage 1.

Field experiments with the teaching of *French*, *Spanish*, *German*, *Hebrew* and *Russian through Pictures* have all established the value of initial oral instruction in simple statement and question patterns through demonstrable activities provided in the early pages of the respective *...through Pictures* texts. The framework of the vocabulary and structure so built establishes the phonemic and syntactic essentials needed to give meaning to sentences of the new language so that it can begin to operate as a communication system. Graded entrance into the written language proceeds smoothly and swiftly with the use of Stage 1 materials, once this is done. A second-language learner then enters upon the study of Stage 2 with intelligent use of the written language as a successful consolidation of his first oral study.

Native speakers of English who have not adequately developed their oral language skills before learning to read can benefit greatly from similar initial oral instruction. Disadvantaged children whose preschool language learning has been fragmentary, disability cases of many kinds, discouraged non-literate adults--all can profit by aids to organization and expansion of their native language resources. The English speaking beginner who has come into his birthright of several thousand words of his own language and a lively command of sentence structure in oral discourse before he even enters school will be helped by the *Language for Learning* program of reading instruction without the preliminary aural-oral instruction. The questions about language that it prompts him to raise and explore help him to organize his own linguistic knowledge. His questions, in fact, often surprise observers who have forgotten the keen curiosity with which pre-school children come to terms with language when they are in an environment that can help them. Jakobson and Halle noted this in Fundamentals of Language (Mouton and Co. Gravenhage, 1956) when they remarked:

> The interpretation of one linguistic sign through other, in some respects homogeneous signs of the same language, is a metalinguistic operation which also plays an essential role in child language learning. Recent observations have disclosed what a considerable place talk about language occupies in the verbal behavior or pre-school children.

There are all too many children, however, who have been deprived of this early orientation through language before they enter school. Such children operate at a simpler, more fundamental learning level in this program, while other more articulate pupils are free to reflect upon the specimens of familiar language arranged for their inspection and often to observe new features of them. As with Stage 1, the sequencing of sentences invites a learner to make comparisons between similars and helps an alert student to find answers to his own and others' questions about how language works.

Materials: Stage 2

Stage 2 of this reading instruction design also uses sound motion pictures, filmstrips, activity books and Language Master cards, but usually elicits in addition a considerable amount of free writing and frequently some individual outside reading. Primary school beginning readers can generally complete Stage 2 in the second half of the first grade. Underachievers, disability cases and adult non-literates use it at varying speeds with the emphasis needed.

The twelve cartoon films (average 10 minutes) available in both 16mm and 8mm sound, the latter cartridged as repetitive loops, have been presented in open as well as closed-circuit television courses as part of English through Television, Series 1. They present with systematic graded application the vocabulary and structure of English through Pictures, Book 1 (EP 1), pages 1 - 51 in parallel sequences of related sentences. Scripts of the film content are included with this outline for the convenience of teachers. They should not be used with pupils apart from motion picture presentation.

The six language filmstrips of Stage 2 reproduce the actual sentences of the text English through Pictures, Book 1, pages 4 - 51, for individual and group reading and discussion. They provide alternating frames of pictures from the book and pictures with script. One filmstrip covers approximately the material exercised in two film lessons.

The activity book Put in the Words provides a graded set of problems exercising the intake of film and filmstrip sequences. A small high utility vocabulary displays structural relationships in the sentence patterns developed through the series, as it employs the full alphabet in tests of the beginner's ability to write and spell each new word in a meaningful context.

Language Master Course II (200 cards) sets up problem exercises graded to the film-filmstrip-activity book sequencing. Each card presents for silent reading and study three related sentences, one of which is interpreted by an accompanying stick-figure drawing. The student must select the appropriate sentence, record it, and check his performance against the master track which supplies the correct answer. He may also learn to read the sentence in phonetic script if he becomes curious about the IPA symbols used on the back of the card to reproduce each recorded sentence for the teacher's convenience.

Beginners usually take to writing with surprising fluency as Stage 2 of the course progresses. Their free writing will be found to employ the structure patterns and vocabulary of instruction as a framework capable of supporting much lively improvisation.

Arithmetic, science and other subject areas lend themselves to graded reading exercise that teachers often become adept at preparing at the various levels of instruction. A considerable body of mimeographed sample material is being assembled for wider exploratory use. Copies can be made available for project use on request.

Order of Presentation of Materials. Stage 2
Recommended for the Language for Learning Program

I. A. Language film 1 (2:15 minutes) presents a 29 sentence sequence of simple sentences operating in the full alphabet and arranged to display three widely useful patterns of English structure. These exercise: (1) the verb to be in three persons, singular and plural; (2) the personal pronoun in its full range; (3) the writing of proper names and their use in formal address. The picture interpretation of each sentence appears on screen as an instructor voice on sound track utters it at natural speed. The script provides a cue to the viewer to repeat the oral sentence, "reading" it in natural rhythm provided by the model. The sequence then returns in scripted form, paused for the viewer to supply the reading,item by item,with the instructor voice confirming or correcting his performance.

B. Language filmstrip 1, frames 1 - 24, reproduces pages 1 - 9 of EP I for individual and group reading, discussion and local application of topics introduced.

C. Put in the Words, pages 1 - 4, supplies activity-book exercises to confirm the instruction of vocabulary items in film and filmstrip lesson 1, employing the structure patterns there presented. Substitution of names of members of the class in parallel sentences provides additional challenge.

D. Language Master Course II, cards 1 - 14, consists of problem-solving exercises at the same level.

II. A. Language film 2 (3:40 minutes)

Naming and locating patterns elaborated with proper and common nouns, Possessive pronouns, indefinite and definite articles, plurals of demonstrative pronouns and -s plurals of nouns. Left and right as attributes.

B. Filmstrip 1, frames 25 - 40. (EP 1, pp. 10 - 13).

C. Put in the Words, pages 5 - 6.

D. Language Master Course II, cards 15 - 30.

III. A. Language film 3 (3:19 minutes)

Action pattern with two transitive verbs put and take in three tenses, and simple animation of cartoons to dramatize the performing of an act.
Contrastive study of plural and possessive nouns and of prepositions on and in, and on and off. Particles on and off.
Contrastive study of simple present with now, and simple past of verb to be.

B. Filmstrip 2, frames 1 - 20 (EP 1, pp. 14 - 18).

C. Put in the Words, pages 7 - 12.

D. Language Master Course II, cards 31 - 48

IV. A. Language film 4 (3:51 minutes)

Action pattern further developed with transitive verb give in three tenses. Without any recourse to grammatical terminology, the film displays semantic-syntactic relationships in the structure pattern taught.
Mass words and coordinate compounding of subjects, predicates and simple sentences with and are presented.

B. Filmstrip 2, frames 21 - 36; filmstrip 3, frames 1 - 12 (EP 1, pp. 19 - 25).

C. Put in the Words, pages 13 - 15.

D. Language Master Course II, cards 49 - 65.

V. A. Language film 5 (3:13 minutes)

Action pattern with intransitive verb go in three tenses further developed. Part-whole relationships with parts of a house, parts of a room, parts of a picture. Prepositions to, of and at.
Opposition of attributes open and shut.

B. Filmstrip 3, frames 13 - 28 (EP 1, pp. 26 - 29)

C. Put in the Words, pages 16 - 23.

D. Language Master Course II, cards 66 - 83.

VI. A. Language film 6 (3:41 minutes)

Question patterns with What? and Is and affirmation with Yes.
Numbers from one to twelve and telling of time.
Metaphoric extensions: face, hands. Contrast of question and answer.
Preposition after. Negation with no and not.

B. Filmstrip 4, frames 1 - 12 (EP 1, pp. 30, 35 - 36).

C. Put in the Words, pp. 24 - 25.

D. Language Master Course II, cards 84 - 104.

VII. A. Language film 7 (3:10 minutes)

Classifying pattern.
Questions with Where?
Prepositions with, from. Adverb together.
Compounding with but.

B. Filmstrip 4, frames 13 - 24 (EP 1, pp. 37 - 39).

C. Put in the Words, pp. 26 - 29

D. Language Master Course II, Cards 105 - 127.

VIII. A. Language film 8 (3:36 minutes)

Action pattern with transitive and intransitive uses of see in three tenses.
Contractions in answers to questions with what.
Do as auxiliary in question patterns and negative statements.
Contrastive use of one and the other.

B. Filmstrip 4, frames 25 - 32 (EP 1, pp. 40 - 41).

C. Put in the Words, pages 30 - 31.

D. Language Master Course II, cards 128 - 143.

IX. A. Language film 9 (4:47 minutes)

Action pattern with transitive verbs say and have in three tenses.
Question marks in direct quotations.
Formal greetings. Part-whole relationships with have.

B. Filmstrip 4, frames 33 - 36 (EP 1, p. 42).

C. Put in the Words, pp. 32 - 38.

D. Language Master Course II, cards 144 - 148.

X. A. Language film 10 (3:50 minutes)

Contrastive study of have and be with locating statements.
Contrastive study of over and under; on and off; at and between
Part-whole relations with parts of a book

B. Filmstrip 5, frames 1 - 8 (EP 1, pp. 43 - 44)

C. Put in the Words, pages 39 - 44

D. Language Master Course II, cards 149 - 156.

XI. A. Language film 11 (4:17 minutes)

Complex sentence with time clauses using before and after.
Contrastive part-whole study of human face and face of clock.
Extension of attribute right to sense not wrong.
Opposition of attributes long and short.

B. Filmstrip 5, frames 9 - 20 (EP 1, pp. 45 - 47).

C. Put in the Words, pages 45 - 49.

D. Language Master Course II, cards 157 - 179.

XII. A. Language film 12 (4:05 minutes)

Elaboration of sentence patterns taught to date.
Parts of the body. Contrastive detail of baby and dog.
Metaphoric extension: chest of drawers.

B. Filmstrip 5, frames 21 - 28; filmstrip 6, frames 1 - 6 (EP 1, pp. 48 - 51).

C. Put in the Words, pages 51 - 52.

D. Language Master Course II, cards 180 - 200.

Eng. through Pictures I	Film Strip Series I	Cartoon Film Series I	Language Master Reading Course II	Put in the Words Activity Book
pp. 1 - 9	F S. 1, frames 1 - 24	1	1 - 14	pp. 1 - 4
10 - 13	1, frames 25 - 40	2	15 - 30	5 - 6
14 - 18	2, frames 1 -20	3	31 - 48	7 - 12
19 - 25	2, frames 21 -36 3, frames 1 -12	4	49 - 65	13 - 15
26 - 29	3, frames 13 -28	5	66 - 83	16 - 23
30; 35 - 36	4, frames 1 -12	6	84 - 104	24 - 25
37 - 39	4, frames 13 -24	7	105 - 127	26 - 29
40 - 41	4, frames 25 -32	8	128 - 143	30 - 31
42	4, frames 33 -36	9	144 - 148	32 - 38
43 - 44	5, frames 1 - 8	10	149 - 156	39 - 44
45 - 47	5, frames 9 -20	11	157 - 179	45 - 49
48 - 51	5, frames 21 -28 6, frames 1 - 6	12	180 - 200	51 - 52

ENGLISH THROUGH TELEVISION

Series I

Lesson 1

1. I am here.
2. You are there.
3. You are there.
4. You are here.
5. He is there.
6. She is there.
7. We are here.
8. They are there.
9. They are here.
10. This is a man.
11. This is a woman.
12. This is a boy.
13. This is a girl.
14. This man is here.
15. That woman is there.
16. This girl is here.
17. That boy is there.
18. I am a man.
19. I am a boy.
20. I am a girl.
21. I am a woman.
22. I am here.
23. They are there.
24. It is here.
25. They are there.
26. This man is George Brown: Mr. George Brown.
27. This woman is Mary Brown: Mrs. George Brown.
28. This man is John Smith: Mr. J. Smith.
29. This woman is Helen Jones: Miss Helen Jones.

ENGLISH THROUGH TELEVISION

Series I

Lesson 2

1. This is a head.
2. It is my head.
3. That is a head.
4. It is her head.
5. This is a hand.
6. It is my hand.
7. That is a hand.
8. It is his hand.
9. This man is John.
10. He is Mr. John Jones.
11. This woman is Mary.
12. She is Mary Jones.
13. She is Mrs. John Jones.
14. You are Mary.
15. You are John.
16. This is a hat.
17. It is my hat.
18. My hat is in my hand.
19. That is a hat.
20. It is your hat.
21. Your hat is in your hand.
22. That is a hat.
23. It is Mary's hat.
24. Her hat is on her head.
25. These are hands.
26. They are my hands.
27. Those are your hands.
28. That is your right hand.
29. That is your left hand.
30. Those are Mary's hands.
31. This is a table.
32. John's hands are on the table.
33. That is his left hand.
34. That is his right hand.
35. Those are his fingers.
36. Those are his thumbs.
37. This is my right hand.
38. These are my fingers.
39. This is a finger.
40. This is a finger.
41. This is a finger.
42. This is a finger.
43. This is the thumb.

ENGLISH THROUGH TELEVISION

Series I

Lesson 3

1. This is a book.
2. It is on a table.
3. This boy is Tom Brown.
4. The book is his book.
5. Tom will take the book off the table.
6. He is taking it off the table.
7. He took it off the table.
8. The book was on the table.
9. It is in the boy's hand now.
10. These books are in a girl's hands.
11. The girl will put the books on the table.
12. She is putting them on the table.
13. She put them on the table.
14. This is a book.
15. These are books.
16. This is a hat.
17. These are hats.
18. This is a hand.
19. These are hands.
20. This is a table.
21. These are tables.
22. This is a man.
23. These are men.
24. This is a woman.
25. These are women.
26. We are boys.
27. We are girls.
28. You are boys.
29. You are girls.
30. This is a hand.
31. It is a man's hand.
32. This is a hand.
33. It is a woman's hand.
34. This is a man's hat.
35. The hat is on a man's head.
36. The man is taking it off.
37. Now it is in his hands.
38. It was on his head.
39. This is a woman's hat.
40. The hat is in a woman's hands.
41. The woman is putting it on
42. It was in her hands.
43. Now it is on her head.

ENGLISH THROUGH TELEVISION

Series I

Lesson 4

1. This is a man and this is a woman.
2. The man is taking his hat off.
3. He took it off.
4. It is in his left hand now.
5. The woman will give her hand to the man.
6. She is giving her right hand to the man.
7. She gave it to him.
8. It was in his right hand.
9. These are arms.
10. These arms are a boy's arms.
11. This is an arm and this is an arm.
12. This is a leg and this is a leg.
13. These are the boy's legs.
14. This is a foot and this is a foot.
15. The boy's feet are on the floor.
16. This is the floor.
17. This is a seat.
18. These are its legs.
19. These are its feet.
20. They are on the floor.
21. Now the man and the woman are on the seat.
22. A glass is in the man's hand.
23. The man will give the glass to the woman.
24. He is giving the glass to the woman.
25. He gave it to her.
26. A bottle is on this table.
27. This is water in the bottle.
28. The man will take the bottle off the table
29. He is taking the bottle off the table.
30. He took it off the table.
31. The man will put water in the woman's gla
32. He is putting water in the glass.
33. He put it in the glass.
34. The water was in the bottle.
35. It is in the glass now.
36. The glass is in the woman's hand.
37. The bottle is in the man's hand.
38. These glasses are on tables.
39. These bottles are on the floor.
40. This is a ship and this is a ship.
41. These ships are on the water.
42. This bird is on a girl's finger.
43. It was on the girl's finger.

ENGLISH THROUGH TELEVISION

Series I

Lesson 5

1. This is a house and this is a house.
2. These are houses.
3. This is a street.
4. The houses are in the street.
5. This is a street.
6. A man is in this street.
7. That is his house.
8. The man will go to his house.
9. He is going to his house.
10. He went to his house.
11. He was here.
12. He is at the door of his house.
13. This is a wall of the house.
14. This is a wall.
15. These are windows and this is the door.
16. The man was at his door.
17. The door is open now.
18. The man is in his house.
19. This is a room in the house.
20. These are the walls of the room.
21. A window is in this wall.
22. It is open.
23. This window is shut.
24. This is the door of the room.
25. It is shut.
26. This is the floor of the room.
27. A woman and a man are in the room now.
28. A picture is in the woman's hands.
29. The woman will give the picture to the man.
30. She will give it to me.
31. She is giving it to the man.
32. I am giving it to you.
33. She gave it to him.
34. I gave it to you.
35. The man will put the picture on the wall.
36. He is putting it on the wall.
37. He put it on the wall.
38. This is a hook.
39. This is the frame of the picture.
40. This is the cord of the picture.
41. It is a picture of a ship on the water.

ENGLISH THROUGH TELEVISION

Series I

Lesson 6 pages 30, a, c, d, 35, 36

1. What is this?
2. It is a leg.
3. Is this a foot?
4. Yes, it is a foot.
5. What is this?
6. It is an arm.
7. Is this a hand?
8. Yes, it is (a hand).
9. Is this a finger?
10. Yes, it is (a finger).
11. These are my fingers:
12. one (1)
13. two (2)
14. three (3)
15. four (4)
16. five (5)
17. six (6)
18. seven (7)
19. eight (8)
20. nine (9)
21. ten (10)
22. What is this?
23. It is a clock.
24. Are these numbers?
25. Yes, they are numbers.
26. They are the numbers from one to twelve.
27. One
28. two
29. three
30. four
31. five
32. six
33. seven
34. eight
35. nine
36. ten
37. eleven
38. twelve
39. What are these?
40. They are the hands of the clock.

41. One hand is at twelve.
42. What is the time?
43. The time is ten.
44. It was nine.
45. It will be eleven.
46. Now the two hands are at twelve.
47. Is it twelve now?
48. Yes, it is twelve.
49. "What is the time?" is a question.
50. "It is twelve", is an answer.
51. You will give answers to my questions.
52. What is the time now?
53. One.
54. It is one.
55. The time is one.
56. And what is the time now?
57. Two.
58. It is two.
59. The time is two.
60. What is the time now?
61. It is three.
62. No, it is not three.
63. It is four.
64. This is not the number three.
65. Four is after three.

ENGLISH THROUGH TELEVISION

Series I

Lesson 7 pages 37-39

1. Here are nine books.
2. Now they are together on a shelf.
3. This is a shelf.
4. These are shelves in a room.
5. They are shelves of books.
6. The room is a library.
7. These are tables in the library.
8. These are seats.
9. A man is on this seat.
10. There are chairs at this table.
11. Three boys are together at the table.
12. A woman is seated at this table.
13. A girl is giving three books to her.
14. She gave the books to the woman.
15. The woman is putting the books on the table.
16. The girl will go from the table to these shelves.
17. She is going to the shelves.
18. She went there.
19. She will take a book off one shelf.
20. She is taking it off the shelf.
21. Now the girl is going to the woman's table.
22. Now she is at the table with the book in her hand.
23. Where is the book now?
24. It is open in the woman's hand.
25. It was open but now it is shut again.
26. The woman is giving it to the girl.
27. The girl is going from the library with her book.
28. Now the woman is giving these books to a boy.
29. They were on her table.
30. Where were they?
31. (They were) on her table.
32. They are not on the table now.
33. They are in the boy's hands.
34. The boy will put them on the shelves.
35. A book is a thing.
36. A shelf is a thing.
37. Is a boy a thing?
38. No, a boy is a person.
39. He is not a thing.
40. Bottles and books are things.
41. Boys and girls are persons.

ENGLISH THROUGH TELEVISION

Series I

Lesson 8 pages 40, 41

1. These are my eyes.
2. This is my left eye.
3. This is my right eye.
4. This is an eye and this is an eye.
5. They are a woman's eyes.
6. She sees.
7. She sees her finger.
8. Now she does not see it.
9. She saw it.
10. Now her eyes are shut.
11. My eyes are shut.
12. Our eyes are shut.
13. I do not see her.
14. She does not see me.
15. Now our eyes are open again.
16. I see you.
17. You see me.
18. The woman will see a boy.
19. She sees the boy.
20. She does not see him now.
21. What does she see?
22. (She sees) a book.
23. What did she see?
24. (She saw) a book.
25. What will she see?
26. (She will see) a bird.
27. Now she sees it.
28. She saw it.
29. Now a picture is in one hand.
30. A hook is in the other hand.
31. She sees them.
32. Does she see the picture on the wall?
33. No, she does not (see it).
34. Now she sees it.
35. She saw it.

ENGLISH THROUGH TELEVISION

Series I

Lesson 9 page 42

1. These boys and girls are in their seats in a room.
2. A woman is at the blackboard.
3. That is chalk in her hand.
4. That is a mark on the board; it is a chalk mark.
5. What is the woman putting on the board now?
6. She is putting a man's head on the board.
7. The woman is saying, "Johnny!"
8. This is Johnny.
9. Now he is on his feet.
10. He was in his seat.
11. Where is the boy now?
12. He is not in his seat.
13. He is at the board with the woman.
14. The woman is saying, "I have a head."
15. The boy will say, "I have a head."
16. He is saying, "I have a head."
17. The woman is saying, "This is my head."
18. The boy is saying, "That is your head."
19. Now the woman is putting a question on the board.
20. She is putting a question mark after the question.
21. These are question marks.
22. The woman's question is "What is this?"
23. The answer is "This is a man's head."
24. The man has two eyes.
25. This is one eye and this is the other.
26. He has a nose.
27. This is his nose.
28. He has a mouth.
29. This is his mouth.
30. The boy will go to his seat.
31. He is going to his seat.
32. He went to his seat.
33. Now he is in his seat again.
34. Now the boys and girls are on their feet.
35. The woman will say, " Good morning," to them.
36. She is saying, "Good morning," to them.
37. They are saying, "Good morning," to her.
38. They said, "Good morning," to her.

ENGLISH THROUGH TELEVISION

Series I

Lesson 10 pages 43-44

1. What is that on the floor?
2. It is a page of a book.
3. A man has it in his hand now.
4. There is the number 5 on it.
5. Is it page 5 of this book?
6. The man is putting it on this table.
7. He put it on the table.
8. Now he has the book in his hand.
9. It is open at page 7.
10. Here is page 4 on the left.
11. The open book is in the man's left hand.
12. Now the man is taking the page off the table.
13. He took it off the table.
14. Now he has the book in one hand.
15. He has the page in the other.
16. The man will put the page in the book.
17. He is putting it between these two pages.
18. Now it is between page 4 and page 7.
19. This is page 5.
20. And this is page 6.
21. Now the book is shut and the pages are together.
22. These are the covers of the book.
23. The pages are between the covers of the book.
24. Now the man is seated at the table.
25. A light is over the table.
26. The man's feet are under the table.
27. The book is on the table.
28. What is that on the cover of the book?
29. It is a picture of a dog.
30. This is a book on bird dogs.
31. The man has the book in his hand again now.
32. It is open at page 12.
33. There is a picture of a dog on that page.
34. The dog has a bird in his mouth.

ENGLISH THROUGH TELEVISION

Series I

Lesson 11 pages 45-47

1. This is a room in a house.
2. The room has a door and two windows.
3. The door was open but it is shut now.
4. One of the windows is open.
5. There are bookshelves under the open window.
6. Two of the shelves have books on them.
7. The other shelf had books on it.
8. But there are no books on it now.
9. There is another shelf between the windows.
10. What is on that shelf?
11. A clock is on it.
12. The clock has a glass cover over it.
13. What is the time on the clock?
14. The time is three. It is three.
15. The long hand of the clock is at twelve.
16. The short hand is at three.
17. A man is at the table in the room.
18. The man is going to the shelf.
19. He went from the table to the shelf.
20. The shelf is over his hand.
21. The man is taking the clock off the shelf.
22. He had it in his hands before he put it on the table.
23. Now he is taking the cover off the clock.
24. This is the face of the clock.
25. These are the numbers on the face of the clock.
26. These are its hands.
27. The face and the hands are parts of the clock.
28. The cover is not a part of the clock.
29. The clock was under the cover.
30. The cover was over the clock before the man took it off.
31. A clock has a face and two hands.
32. A man has a face and two hands.
33. This is the man's face.
34. His eyes, nose and mouth are parts of his face.
35. This is his hair and these are his ears.
36. The man is putting his ear to the clock.
37. Is the clock going? No, it isn't.
38. The time was three before he took it from the shelf.
39. The short hand was at three then.
40. It is at three now.
41. But the time is four.
42. Now the clock is right.

ENGLISH THROUGH TELEVISION

Series I

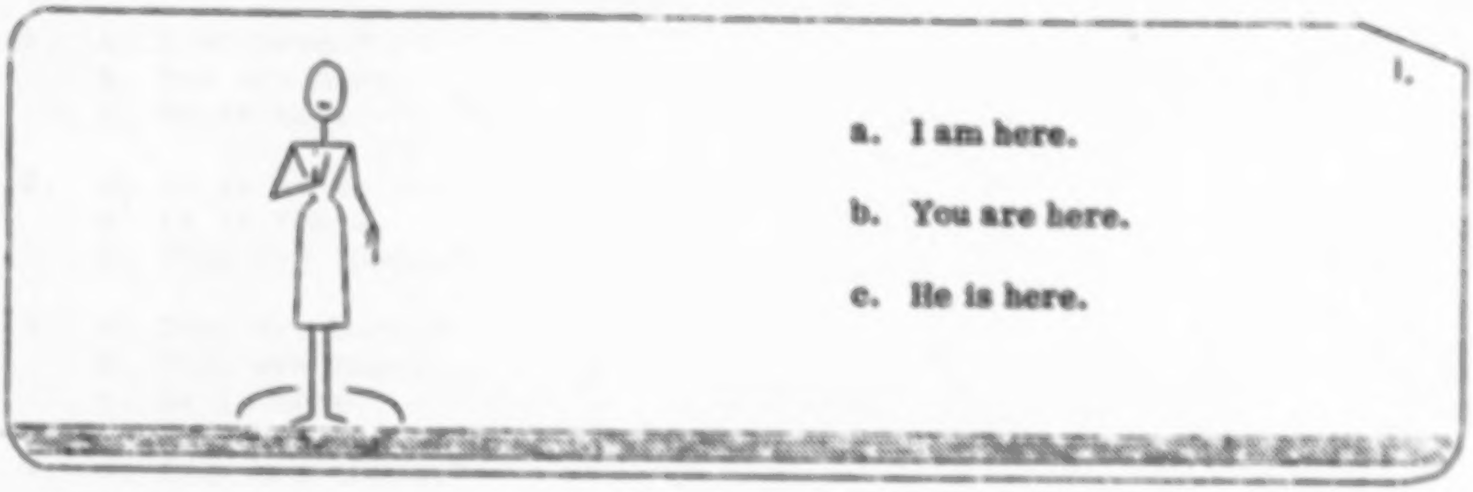
Lesson 12 pages 48-51

1. The woman at the window is Ann Jones.
2. Her hair is long.
3. Her ears are under her hair.
4. Her hair is over her ears.
5. What does she see from the window?
6. That is a street under the window.
7. That is Tom Jones in the street.
8. He sees Ann's face at the window.
9. Now he is at the door of his house.
10. He is going in.
11. Here is Ann with the baby in her arms.
12. There is Tom at the door.
13. He is taking his hat off.
14. N ow they are all in the room together.
15. Ann is giving baby Tommy to Tom.
16. Here are the baby's arms.
17. This is the baby's head.
18. Which is his body?
19. This is his body.
20. This is the baby's chest.
21. It is the part of his body between his arms.
22. These are his legs and these are his feet.
23. His toes are parts of his feet.
24. He has ten toes.
25. Tommy has his hands on Tom's neck.
26. Now one hand is on Tom's chin.
27. Tommy has Tom's nose in his other hand.
28. Tom is putting the baby on the floor.
29. Tommy is on his feet.
30. Now his hands are in Tom's hands.
31. Now one hand is in Ann's hand.
32. They are saying: "Heis between us".
33. Now the baby is on his hands and knees.
34. This is the Jones's dog.
35. The dog's legs are short.
36. His body is long.
37. His ears are long.
38. Tommy is taking the dog's tail in his hands.
39. Now the dog is under the chest of drawers.

Procedure Found Effective for Language Master Reading Course II

1. Student looks at the pictured situation on the front of the card and scans the three sentences beside it. He reads them silently and decides which sentence refers to the picture. (The first examples are simple sentences, but the choices become more complex as the course develops.)
2. He places the card on the Language Master machine, depresses the STUDENT selector lever, and holds the recorder lever in the RECORD position. Then, at a distance of approximately 12 inches from the microphone, he records the item of his choice.
3. He places the card on the machine and plays back what he has recorded, checking it closely against the sentence selected. He may want, at this point, to examine the picture again in relation to the sentence he has recorded and be sure he has made the right choice.
4. To check upon his performance he depresses the INSTRUCTOR selector lever, inserts the card again, and listens to the instructor voice on the master channel, equating it with the correct sentence on the card.
5. If his own first reading is the same choice as that of the model, he will replay it on the student track to confirm his correctness.
6. If he is wrong, he must go back to the problem and try to see why his answer is not the best choice; then record and play back the correct item.
7. After the correction, he will want to replay the instructor channel and compare his own corrected performance with the master track.
8. It has been found helpful to plan with a student how to review, at intervals, units suited to his capacity before proceeding to new work. Groups of five cards or more can profitably be reviewed at a time, the student trying to achieve an error-free, finished performance.
9. Some students benefit by reviewing both at the end of one session and at the beginning of another; the second review can profitably be a check on selected items missed in earlier sessions.
10. To this end, many beginners have been found to benefit from copying into a notebook sentences misinterpreted or misrecorded and the number of the card on which they occur.
11. Students who become interested in pronunciation and enunciation problems sometimes enjoy studying the phonetic transcription of the key sentence, which is provided on the back of each card.
12. After the completion of Course II most students find it both amusing and instructive to read the correct sentence for each card again, looking at the phonetic transcription. The slow intake of phonetic symbols teaches the script to many and lets them see what is involved in decoding. Some like to test their learning by trying to write other sentences from the cards in phonetic transcription. Some become more alert to pronunciation aids as given in their dictionaries.

SAMPLE CARDS FROM LANGUAGE MASTER READING COURSE II

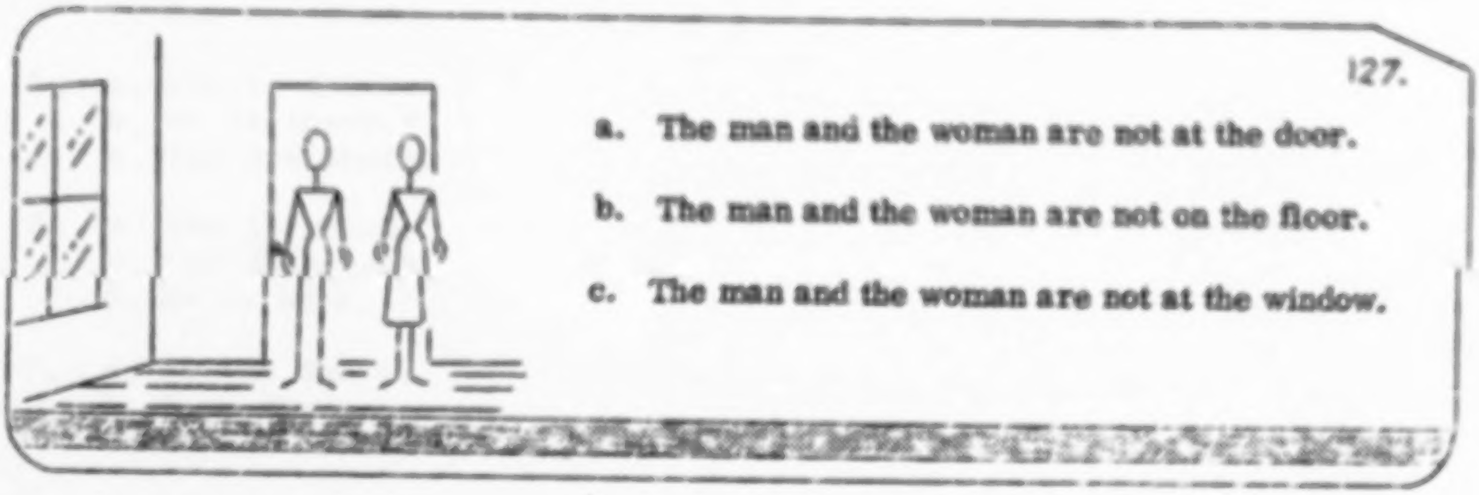


1.

a. I am here.

b. You are here.

c. He is here.

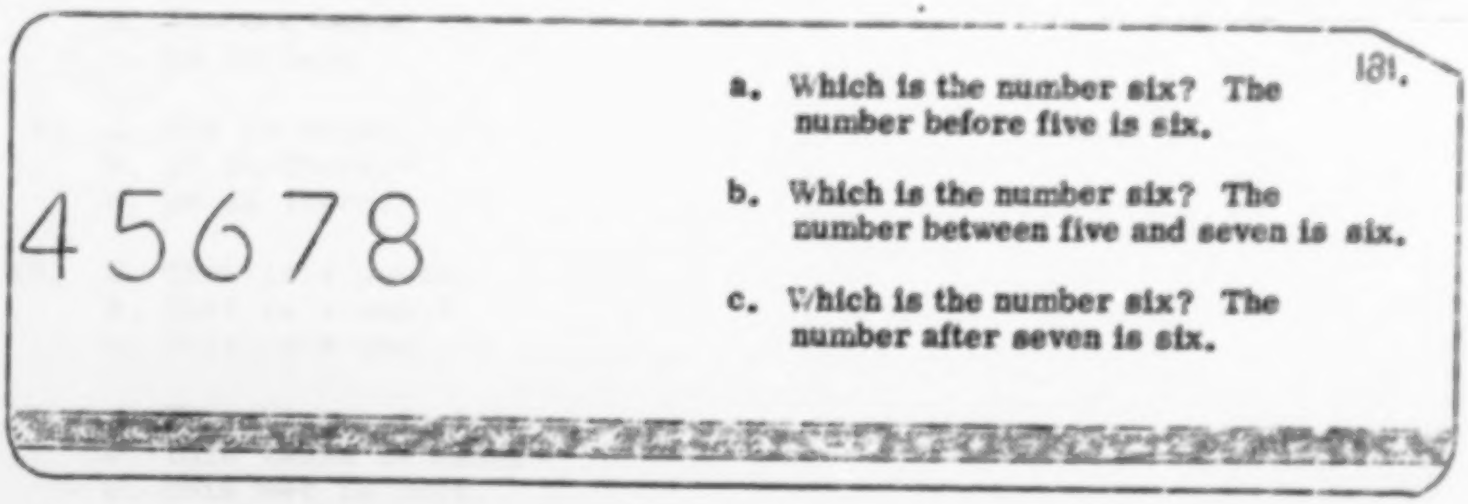


127.

a. The man and the woman are not at the door.

b. The man and the woman are not on the floor.

c. The man and the woman are not at the window.



131.

45678

a. Which is the number six? The number before five is six.

b. Which is the number six? The number between five and seven is six.

c. Which is the number six? The number after seven is six.

LANGUAGE MASTER READING COURSE TWO
Graded-letter Intake - 200 Cards
(Marked sentence corresponds with picture on card)

1. a. I am here.*
   b. You are here.
   c. He is here.

2. a. It is here.
   b. It is there.
   c. They are there.*

3. a. They are here.*
   b. They are there.
   c. He is here.

4. a. They are there.*
   b. You are here.
   c. You are there.

5. a. She is there.
   b. He is there.*
   c. You are there.

6. a. She is there.
   b. She is here.*
   c. He is here.

7. a. We are there.
   b. I am there.
   c. We are here.*

8. a. You are there.*
   b. You are here.
   c. He is here.

9. a. She is there.
   b. It is there.*
   c. He is there.

10. a. That is a woman.
    b. That is a man.*
    c. This is a man.

11. a. This finger is here.
    b. This table is here.*
    c. This hat is here.

12. a. That is a hat.*
b. That is a hand.
c. That is a woman.

13. a. These are the fingers.*
b. These are the thumbs.
c. This is a finger.

14. a. That man is there.
b. That woman is there.*
c. That hat is there.

15. a. It is a thumb.
b. It is a hand.*
c. It is a table.

16. a. This is a table.
b. That is a hand.
c. That is a table.*

17. a. These are the fingers.
b. This is a finger.
c. This is the thumb.*

18. a. This is a table. It is here.
b. That is a table. It is there.*
c. He is there. He is a man.

19. a. Those are her hands.*
b. Those are his hands.
c. Those are your hands.

20. a. My hat is in my hand.
b. It is in my hands.*
c. My hats are in my hands.

21. a. Your hats are in your hands.
b. Your hands are on the table.
c. Your hats are on the table.*

22. a. This is my right thumb.
b. This is my left thumb.*
c. This is my head.

23. a. His hat is on his head.*
b. It is in his hand.
c. His hand is on his hat.

24. a. Those are your hats.*
    b. These are your hats.
    c. Those are your hands.

25. a. His hands are on the table.
    b. His left hand is on the table.*
    c. Her left hand is on the table.

26. a. Those hats are in my hand.
    b. These hats are on a table.
    c. Those hats are on a table.*

27. a. Her right hand is on her head.
    b. Her left hand is on her head.*
    c. Her head is on her left hand.

28. a. Your hat is on your right hand.
    b. Your hat is in your left hand.
    c. Your hat is in your right hand.*

29. a. My hat is on my head.
    b. His left hand is in his hat.
    c. His hat is in his right hand.*

30. a. My hat is on her head.
    b. Her hat is on her head.*
    c. Her hat is in my right hand.

31. a. She will put her hat on the table.
    b. She is putting her hat on the table.
    c. She put her hat on the table.*

32. a. He will take his hat off.*
    b. He is taking his hat off.
    c. He took his hat off.

33. a. This man will put his hat on the table.*
    b. He will take his hat off the table.
    c. He will put the hats on the table.

34. a. She was here. She is there.
    b. He was there. He is here.
    c. She was there. She is here.*

35. a. He will take his hand off his head.
    b. He is taking it off his head.*
    c. He took it off his head.

36. a. She will put her hat on.
    b. She is putting it on.*
    c. She put it on.

37. a. It is in her right hand. It was on her head.
    b. It is in her left hand. It was on her head.*
    c. It is on her head. It was in her hand.

38. a. He will take his hand off the table.
    b. He is taking it off the table.
    c. He took it off the table.*

39. a. His hat is on his head. He took it off.
    b. His hat is on his head. He is putting it on.
    c. His hat is on his head. He put it on.*

40. a. These are men. They are three men.
    b. These are women. They are three women.*
    c. These are hats. They are three hats.

41. a. Your heads are on your tables.
    b. Your hands are on your tables.*
    c. Your tables are in your hands.

42. a. A table is on this man's head.
    b. A table is in this man's hand.
    c. A table is in this man's hands.*

43. a. The woman's hat is in her left hand.
    b. The man's hat is on his head.
    c. The man's hat is in his left hand.*

44. a. This is a table. It is a table.
    b. These are tables. They are tables.*
    c. Those are tables. They are tables.

45. a. Those men are there. They are there.*
    b. Those women are there. They are there.
    c. These men are here. They are here.

46. a. A hat is in the man's right hand.
    b. A hat was in the woman's right hand.
    c. A hat is in the woman's right hand.*

47. a. Now she is putting it on the table.
    b. Now she is taking it off the table.*
    c. Now she is taking it off the hat.

48. a. She put it on. Now it is on her head.*
b. She put it on. Now it is in her hand.
c. She put it on. It was on her head.

49. a. The man is giving his hat to the woman.
b. The man is giving the woman's hat to her.*
c. The woman is giving her hat to him.

50. a. I will give the men's hats to you.
b. I am giving the men's hats to you.*
c. I gave the men's hats to you.

51. a. This bottle and these glasses are on the floor.
b. These bottles and this glass are on the floor.
c. These bottles and these glasses are on the floor.*

52. a. This water is in a bottle.
b. This water is in a glass.*
c. This water is on the floor.

53. a. These are men and that is a ship.
b. These are ships and those are men.
c. These are men and those are ships.*

54. a. He will put his ship on the water.*
b. He is putting his ship on the water.
c. He put his ship on the water.

55. a. These are men and boys.
b. These are women and girls.
c. These are men and women.*

56. a. The water is on the table and the floor.
b. The water is in the glass and the bottle.
c. The water is in the bottle and on the floor.*

57. a. He is giving a bottle to her.*
b. She is giving a bottle to him.
c. He is giving a glass to her.

58. a. My right foot is on the floor.*
b. My left foot is on the floor.
c. My right foot is on the seat.

59. a. This is my leg. It is not your leg.
b. This is my arm. It is not your arm.*
c. This is my foot. It is not your foot.

60. a. This is a bird. Its feet are on a seat.
    b. This is a seat. Its feet are on a table.
    c. This is a bird. Its feet are on a table.*

61. a. He will put his arm on the table. It will be there.
    b. He put his arm on the table. It is there now.*
    c. He put his foot on the table. It is there now.

62. a. That table and that seat are on the floor.
    b. That table and this seat are on the floor.*
    c. This table and that seat are on the floor.

63. a. His hands are on the floor.*
    b. His arms are on the floor.
    c. His legs are on the floor.

64. a. These are men and these are birds.
    b. Those are men and these are birds.
    c. These are men and those are birds.*

65. a. His feet are on a seat.*
    b. His arms are on a seat.
    c. His feet are on a table.

66. a. He is putting a picture on the wall.
    b. He put it on the wall.*
    c. He took it off the wall.

67. a. This is a door and it is open.
    b. This is a window and it is shut.
    c. This is a door and it is shut.*

68. a. A cord and a hook are in this man's hands.*
    b. A cord and a frame are in this man's hands.
    c. A hook and a frame are in this man's hands.

69. a. This is the frame of a window.
    b. This is the frame of a door.*
    c. This is the frame of a picture.

70. a. A picture is on this wall.
    b. A picture is on that wall.*
    c. A picture is on the floor.

71. a. I will give this cord to you.*
    b. I am giving this cord to you.
    c. I gave this cord to you.

72. a. The windows of this room are open.*
b. The windows of this room are shut.
c. The door of this room is open.

73. a. A picture of a bottle is on the floor of this room.
b. A picture of a ship is on the floor of this room.*
c. A picture of a bird is on the floor of this room.

74. a. You will put the hat on my head.
b. My hat is on your hook.
c. You will put my hat on that hook.*

75. a. These are the legs of a table. These are its legs.
b. These are the arms of a seat. These are its arms.
c. These are the legs of a seat. These are its legs.*

76. a. This is a picture of a ship on the water.
b. This is a picture of a man in the water.*
c. This is a picture of a bird on the water.

77. a. These are walls of the house.*
b. These are doors of the house.
c. These are windows of the house.

78. a. The man is in the house.
b. He is on the house.
c. He is at the house.*

79. a. The windows of these houses are shut.*
b. The windows of these houses are open.
c. The doors of these houses are open.

80. a. These houses are on a table.
b. These houses are on a street.*
c. This house is on a street.

81. a. That man went to the door of his house.*
b. That man went to a window of his house.
c. He will go to the door of his house.

82. a. The woman is at the door.
b. She is at the window.*
c. She is at the windows.

83. a. The woman will go to the door.*
b. She is going to the door.
c. She went to the door.

84. a. Is this a house? Yes, it is.
    b. Is this a glass? Yes, it is.
    c. Is this a street? Yes, it is.*

85. a. The man will put a mark on the wall.
    b. He is putting a mark on the wall.*
    c. He is putting a picture on the wall.

86. a. What is this? It is a ship.*
    b. What is this? It is a seat.
    c. What is this? It is a door.

87. a. "That is a bird." is a question.
    b. "That is a bird." is an answer.*
    c. "What is that?" is an answer.

88. a. Is this a room? Yes, it is.*
    b. Is this a door? Yes, it is.
    c. Is this a room? No, it is not a room.

89. a. We put question marks after answers.
    b. We put question marks after questions and answers.
    c. We put question marks after questions.*

90. a. Is this a head? No, it is not a head; it is an arm.
    b. Is this a head? No, it is not a head; it is a leg.
    c. Is this a hand? No, it is not a hand; it is a head.*

91. a. What is this? It is a bird.
    b. What is this? It is a question mark.*
    c. What is this? It is an answer.

92. a. "What is this?" is a question.*
    b. "What is this?" is an answer.
    c. "It is a glass." is a question.

93. a. This is not a mark.
    b. This is not a question mark.
    c. This is not a window.*

94. a. What is this? It is the woman's right hand.
    b. Is this her right hand? Yes, it is.
    c. Is this her right hand? No, it is not her right hand.*

95. a. Is this a ship? Yes, it is.
    b. What is the time? It is nine.*
    c. Is this a bottle? Yes, it is.

96. a. The two hands of the clock are at two.
b. The two hands of the clock are at four.
c. The two hands of the clock are at twelve.*

97. a. Now the time on the clock is six.
b. Now it is four.*
c. Now it is nine, but it was eight.

98. a. Now the time is five.*
b. It is twelve.
c. It is seven.

99. a. The woman will be at the door of her house.*
b. The woman is at the door of her house.
c. The woman was at the door of her house.

100. a. What is the number after ten? It is nine.
b. What is the number after ten? It is eight.
c. What is the number after ten? It is eleven.*

101. a. The clock is on the table.
b. The clock will be on the table.
c. The clock will be on the floor.*

102. a. Those nine birds are there.*
b. These nine birds are here.
c. Those seven birds are there.

103. a. Are one hook and two hooks three hooks?*
b. What are three hooks and four hooks? Seven hooks.
c. What are five hooks and five hooks?

104. a. This is a picture of two streets and one house.
b. This is a picture of two houses and a street.*
c. This is a picture of eleven houses.

105. a. A boy is a thing.
b. A boy is a number.
c. A boy is a person.*

106. a. These men and women are in a room.
b. These boys and girls are not in a room.
c. These boys and girls are in a room.*

107. a. These are the numbers from eight to ten.
b. These are the numbers from seven to eleven.*
c. These are the numbers seven and eleven.

108. a. What are clocks? Clocks are things.*
b. What are clocks? Clocks are not things; they are persons.
c. What are these? They are clocks, windows, tables, and numbers.

109. a. These are ten things.
b. SEVEN and TWELVE are numbers.*
c. These are the numbers from SEVEN to TWELVE.

110. a. These are twelve men and women.
b. These are six persons.
c. These are six boys and six girls.*

111. a. The number eight is not on the door of this house.
b. This is a picture of eight houses on a street.
c. This house is number eight on this street.*

112. a. A girl is a person and a bird is a person.
b. This is a picture of four things.
c. A boy is a person and a woman is a person.*

113. a. Where is he? He is on the table.
b. Where is he? He is with a boy.
c. Where is he? He is at the table.*

114. a. She is a woman and she is with a boy.
b. She is a woman, but she is not with a boy.
c. She is not a woman, but she is with a boy.*

115. a. The man is with him at the door.
b. The woman is with him at the door.*
c. The woman is with her at the door.

116. a. She is off the table. She is going to the floor.*
b. She is off the floor. She will be on the table.
c. She was on the table, but now she is on the floor.

117. a. The boy and the girl are together.
b. The woman and the boy are together.
c. The girl and the woman are together.*

118. a. She is going to the house with her.
b. They are going to the house with a woman.
c. She is going to the house with him.*

119. a. These are marks. They are question marks.
b. These are marks, but they are not question marks.*
c. These are not marks, but they are things.

120. a. He will take his hat off the hook.
     b. He will take his hat off the shelf.*
     c. He took his hat off the shelf.

121. a. He is on the table.
     b. He will be with her on the table.*
     c. They will be together on the seat.

122. a. Where is the water? It is on the glass.
     b. Where is the water? It is in the glass.*
     c. Where is the water? It is in a bottle.

123. a. There are two hooks on this picture.
     b. There are two hooks in this picture.
     c. There are two hooks with this picture.*

124. a. The birds are not on the table but they are together.
     b. They are on the table but they are not together.*
     c. They are on the table and they are together.

125. a. They went from the shelf to the table.
     b. They went from the table to the shelf.*
     c. They went from the table to the seat.

126. a. One person in this picture is a girl, and the other is a boy.*
     b. One person in this picture is a girl, and the other is a man.
     c. One person in this picture is a woman, and the other is a boy.

127. a. The man and the woman are not at the door.
     b. The man and the woman are not on the floor.
     c. The man and the woman are not at the window. *

128. a. The boy's eyes are open.
     b. The boy's eyes are shut.*
     c. The man's eyes are shut.

129. a. One hand is at eleven and the other hand is at one.
     b. One hand is at two and the other at eleven.*
     c. One hand is at twelve and the other at two.

130. a. The bird was here, but now it is not here.
     b. The bird was here. It went there and it is there now.
     c. The bird was here. It went there and now it is here again.*

131. a. Is this his right eye? No, it is not his right eye.
     b. Is this his left eye? No, it is not his left eye.*
     c. Is this his left eye? Yes, it is his left eye.

132. a. This boy is going off the table.
b. He is going to the table.
c. He is going from the table.*

133. a. They were here, but now they are at the house.*
b. They were here, and they are not at the house.
c. He was here, and she was at the house.

134. a. He took his hat off. He will put it on again.*
b. He took his hat off and put it on again.
c. He took his hat off. Now he is putting it on again.

135. a. This man's eyes are shut. He does not see.*
b. This man's eyes are not open. He sees.
c. This man's eyes are open. He does not see.

136. a. "She sees her."
b. "She sees me." *
c. "She sees him."

137. a. Our feet are on the floor.*
✓ b. Our legs are on the floor.
c. Your feet are on the floor.

138. a. "Mary is there and she saw me."*
b. "Mary is there and she sees me."
c. "Mary is there and she does not see me."

139. a. What did she see? She saw George.*
b. What did she take? She took George's hand.
c. What does she see? She sees George.

140. a. She sees him, but he does not see her.
b. He sees her, but she does not see him.
c. He does not see her and she does not see him.*

141. a. Where did he go? He went from a window to the door.
b. Where did he go? He went from one window to the other window.*
c. Where did he go? He went from the door to a window.

142. a. The boy sees her.*
b. The boy saw her.
c. The girl sees him.

143. a. Where are our heads? Our heads are on the table.
b. Where are your hands? Your hands are on the table.
c. Where are our hands? Our hands are on the table.*

144. a. These are our mouths.*
     b. These are our eyes.
     c. Those are your mouths.

145. a. She will say, "I am a man."
     b. He will say, "I am a man."*
     c. He is saying, "I am a man."

146. a. This man has two eyes and one foot.
     b. He has one eye and two feet.
     c. He has two eyes and two feet. *

147. a. I have two arms, two legs, and two mouths.
     b. I have two eyes, one leg, and a mouth.
     c. I have two eyes, a nose, and a mouth.*

148. a. He will say, "She is going to her house."
     b. He is saying, "She is going to her house." *
     c. He said, "She is going to her house."

149. a. This is not a page of my book.
     b. My book has two covers and two pages.
     c. This page is between other pages in my book.*

150. a. He does not see the numbers on these pages.
     b. He sees the numbers nine and ten on these pages.
     c. He sees the number nine on one page.*

151. a. This person has his hat on his head.
     b. He has his hat in his right hand.*
     c. He has a hat, but it is not in his right hand.

152. a. That boy is between two other persons.
     b. That woman is between two other persons.*
     c. That man and that women are with two other persons.

153. a. He is going from the houses with the girl.
     b. He is going to the houses with the girl.
     c. He is going between the houses with the girl.*

154. a. He has a bottle in one hand and a glass in the other hand.
     b. He has a book in one hand and a bottle in the other hand.
     c. He has a glass in one hand and a book in the other hand.*

155. a. These are my eyes. I see with them.
     b. These are my ears. I do not see with them.*
     c. These are my arms. I do not see with them.

156. a. Where are the bookshelves? They are under the light.*
b. Where are the bookshelves? They are over the light.
c. Where are the bookshelves? They are between the light and the door.

157. a. His hair is long. It is not short.
b. His hair is short. It is not long.*
c. His hair is not on his head.

158. a. This woman's hair is over her right eye and right ear.
b. This woman's hair is over her left eye and left ear.*
c. This woman's hair is over her left eye and her ears.

159. a. The boy will put his ship under the shelves.*
b. He will put it on the shelf.
c. He will put it over the shelves.

160. a. The clock is on the wall under the table.
b. The clock is on the wall on the table.
c. The clock is on the wall over the table.*

161. a. This dog's nose and ears are long.
b. This dog's ears are short, but his nose is long.*
c. One of his ears is short and the other is long.

162. a. The woman is between the bookshelves and the window.
b. The boy is between the woman and the bookshelves.
c. The bookshelves are between the woman and the boy.*

163. a. His eyes, his arms, and his nose are parts of a person's face.
b. His eyes, his nose, and his mouth are parts of a person's face.*
c. His feet, his nose, and his mouth are parts of a person's face.

164. a. My thumbs and my fingers are parts of my face.
b. My eyes and my mouth are parts of my hands.
c. My thumbs and my fingers are parts of my hands.*

165. a. Its walls, its windows, and its doors are a house.
b. Its walls, its windows, and its doors are parts of a house.*
c. Its walls, its windows, and its doors are not parts of a house.

166. a. The long hand of this clock is at twelve.*
b. The long hand of this clock is at two.
c. The short hand of this clock is at twelve.

167. a. A table has no legs, but it has arms.
b. A table has no arms and no legs.
c. A table has no arms, but it has legs.*

168. a. The picture of a thing is the one which has a frame.
b. The picture of a thing is the one which has no frame.*
c. The picture of a person is the one which has no frame.

169. a. He is at the bookshelves and he has a book in his hand.
b. He was at the bookshelves and he had a book in his hand.*
c. He is at the bookshelves and he had a book in his hand.

170. a. I have no glasses and you have three glasses.
b. I had three glasses after I gave two glasses to you.
c. I had three glasses before I gave two glasses to you.*

171. a. The girl was at the door before she went to the window.*
b. The girl was at the door after she went to the window.
c. The girl was not at the door before she went to the window.

172. a. I had a book, but I gave it to her.*
b. I have a book and I will give it to her.
c. This is my book, but now I am giving it to her.

173. a. I will go to that wall. Then I will put my hat on a hook.
b. I went to that wall. Then I took my hat off a hook.
c. I will go to that wall. Then I will take my hat off a hook. *

174. a. He is saying, "Do you see me?" *
b. He is saying, "Do you see them?"
c. He is saying, "Does she see them?"

175. a. Do we see two men in this room? Yes.
b. Do we see two boys in this room? Yes.
c. Do we see two persons in this room? Yes.*

176. a. Do you see these women?
b. Do you see him?
c. Do you see that woman?*

177. a. Is the man in the street? Yes, he is.*
b. Is the man at the door of a house? Yes, he is.
c. Is the man between two houses? Yes, he is.

178. a. What do you see at the house?
b. What do you see over the house?*
c. What did you see over the house?

179. a. The man saw it after he went to the door.
b. He saw her after he went to the door.
c. He saw them after he went to the door.*

180. a. Which of these things is a book? The thing with covers is a book.*
b. Which of these things is a book? The thing with water in it is a book.
c. Which of these things is a book? The thing with numbers on its face is a book.

181. a. Which is the number six? The number before five is six.
b. Which is the number six? The number between five and seven is six.*
c. Which is the number six? The number after seven is six.

182. a. What did he give to the woman? He gave a book to her.
b. What did she take from the man? She took a book from him.
c. What did she give to the man? She gave a book to him.*

183. a. Which is his right hand? It is the hand on the table.
b. Which is his left hand? It is the hand on his hat.
c. Which is his left hand? It is the hand on the table.*

184. a. A baby is a person. It has no arms.
b. A baby is a person. It has no tail.*
c. A baby is a person. It has no body.

185. a. All dogs have long tails.
b. All dogs have short tails.
c. All dogs have bodies.*

186. a. This dog has a short body.
b. This dog has no body.
c. This dog has a long body.*

187. a. This bird has no arms or hands, but it has feet.*
b. This bird has no tail or body, but it has feet.
c. This bird has no legs or feet, but it has a tail.

188. a. All men and women have glasses.
b. All men and women have hats.
c. All men and women have heads.*

189. a. This part of my body is my neck.*
b. This part of my body is my chin.
c. This part of my body is my toe.

190. a. The thing which is over the clock is a shelf.
b. The thing which is under the shelf is a clock.
c. The thing which is under the clock is a shelf.*

191. a. A toe is part of a foot.*
b. A thumb is part of a foot.
c. A finger is part of a foot.

192. a. Our baby is with our dogs which are on the table.
b. Our baby is between our dogs which are under the table.
c. Our baby is with our dogs which are under the table.*

193. a. This part of a neck is the knee.
b. This part of a leg is the knee.*
c. This part of a foot is the knee.

194. a. There are no toes on my right foot.
b. There are five thumbs on my right foot.
c. There are five toes on my right foot.*

195. a. Our heads are parts of us.*
b. Our heads are parts of them.
c. Our hats are parts of us.

196. a. This baby was on his feet, but now he is on his knees.
b. This baby was on his knees, but now he is on his feet.*
c. This baby has no knees, but he has feet.

197. a. The part of the body between the ears and over the neck is the chest.
b. The part of the body between the arms and under the neck is the chest.*
c. The part of the body between the eyes and nose is the chest.

198. a. This room has no bookshelves or chest of drawers.
b. This room has bookshelves, but no chest of drawers.
c. This room has a chest of drawers, but no bookshelves.*

199. a. I will put that chest of drawers under the window.
b. I am putting that chest of drawers under the window.
c. I put that chest of drawers under the window.*

200. a. This boy's chin is between his knees.
b. This boy's chin is off his knees.
c. This boy's chin is on his knees.*

Teachers may find it convenient to write the phonetic transcription above each sentence on the script of the Language Master Course. Two examples and the IPA symbols are provided.

[ðɪs ɪz ə mæn↓# ðɪs ɪz hɪz hæt↓#]

This is a man. This is his hat.

[ðɪs mæn ɪz mæt↓# ðæt ɪz hɪz hæt↓#]

This man is Mat. That is his hat.

The Alphabet of the International Phonetic Association

Consonants

[p]	in pen	[g]	in go	[s]	in soft	[r]	in read
[b]	in bat	[ŋ]	in thing	[z]	in zero	[l]	in let
[m]	in me	[θ]	in thin	[ʃ]	in shoe	[h]	in hill
[t]	in toe	[ð]	in then	[ʒ]	in vision	[w]	in wall
[d]	in doll	[f]	in fit	[tʃ]	in church	[hw]	in when
[n]	in no	[v]	in vine	[dʒ]	in judge	[j]	in you
[k]	in come						

Vowels

[i]	in seat	[æ]	in sat	[ɒ]	in sorry	[ʌ]	in sun (stressed)
[ɪ]	in dim	[ɑ]	in father	[o]	in notation	[ə]	in sofa (unstressed)
[e]	in chaotic	[a]	in ask	[ʊ]	in pull	[ɜ]	in bird (stressed)
[ɛ]	in set	[ɔ]	in all	[u]	in pool	[l̩]	in little
						[r̩]	in butter

Diphthongs

[aɪ]	in ice	[aʊ]	in house	[eɪ]	in table	[ɔɪ]	in boy	[ju]	in use